The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

PRICE TEN CENTS

AUGUST 13, 1919

EVELYN NESBIT

THE NATIONAL THEATRICAL WEEKLY

Kentucky Dream

WALTZ & SONG

BY S. R. HENRY & D. ONIVAS

LYRIC BY FRANK H. WARREN

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Back where glan - ces and fond ro - man - ces are ming - led with per - fume of ros - es;

Mem - or - ies are turn - ing to days of long a - go, And your heart is yearn - ing for one you used to know;

'Way down yon - der, a - gain you wan - der, It's all a Ken - tuck - y Dream.....

Sweet mem - 'ry girl..... Sweet - - heart of yore.....

Some - times when I'm lone - ly and blue, No one will do, No one but you, dear, Your

voice far a - way..... Comes back to say.....

"Kiss me".. then in fan - cy I seem, With my Ken - tuck - y Dream ...

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HIGH RENTS HAVE HIT REHEARSAL HALLS

EVERYTHING BEING USED

Up to the time of the beginning of the actors' strike late last week, there was a great scarcity of rehearsal halls. In some instances, the situation became so acute for producers that they offered bonuses to owners for quarters in which rehearsals could be conducted.

Charles B. Dillingham is one producer who was hit hard, for it was reported that two of his agents offered to lease Unity Hall at 341 West Forty-seventh street, after failing to obtain rehearsal quarters there. Dillingham had five musical shows ready for rehearsal. These were the new Fritz Kreizler show, "Jack-o'-Lantern," "She's a Good Fellow" (chorus), "The Canary," and a new musical show by Jerome Kern, as yet without a title.

Nor is Dillingham's predicament due to any lack of foresightedness on his part, for, as early as last December, he leased Academy Hall, at 115 West Seventy-ninth street, the period of his lease extending from June 15 to September 15, and paying at the rate of $30 a day for both rooms and the bowling alley downstairs.

Of course, producers like the Shuberts have a number of theatres which they can utilize during the day for rehearsal purposes, so they are not affected by the situation. But those who do not control a string of theatres are feeling the situation keenly, which is because more shows are being produced this season than ever before. As a result almost every hall that has a piano in it, from Fourteenth street to the Bronx, is being used.

Coutts and Tennis, after trying vainly for a week to rent a hall in which to rehearse their "Kiss Burglar" road show, finally obtained quarters in Yorkville Casino in East Eighty-sixth street, where they had to rent one of the rooms for a minimum period of two weeks, paying $65 for that period.

A list of some of the shows rehearsing at present in several of the better known halls lying contiguous to the theatrical section reveals the crowded condition that prevails.

At Unity Hall, on West Forty-seventh street Billy Lovatt, superintendent, stated last week that, for the past four weeks, on an average of four producers have been turned down by him because the rooms were being used and will be until the latter part of this month. The producers who are rehearsing shows there at present are: Strauss and Franklyn, "Around the Town," a burlesque show; Aubry Mittenthal's "Dancing Widows," and John Cort's "Flo-Flo." T. W. Dinkins is also rehearsing a show there.

In addition to these there are a number of vaudeville acts rehearsing, among which is "The Bridal Night."

Barney Gerard is rehearsing two of his burlesque shows at the Yorkville Casino,

(*Continued on page 33.*)

"ESCAPE COUPLE" ARRESTED

LOS ANGELES, Cal., Aug. 8.—The police have arrested in connection with one of the biggest grand larceny cases of the year, W. H. LeRoy, who, they claim, is an "Escape Artist," and, with his wife, did an act on the Orpheum Circuit known as "The LeRoy Escape Couple." LeRoy and his wife, according to the police, retired several years ago, and bought a ranch in Colorado.

They did not succeed, so, it is said, they mortgaged the cattle. Later they sold the cattle and also two touring cars they had mortgaged and disappeared. They have been sought since then and were finally apprehended by Deputy Sheriff J. H. Magee, of Pueblo county, where they had their ranch.

BEBAN SUED FOR SLANDER

LOS ANGELES, Cal., Aug. 9.—Through a settlement out of court and subsequent dismissal, there became known today, for the first time, the fact that George Beban, the motion picture star, had been sued for $15,000 on a charge of slander, by Robert A. Dillon, a scenario writer.

Beban, who had lost his wallet in a hotel, is alleged to have remarked, "that man Dillon got my wallet."

Dillon says that the purse was found by a porter and returned to Beban and when Beban refused to retract the remark, he sued. The amount of settlement was not stated.

ACTOR GOES INSANE

SAN FRANCISCO, Aug. 8.—Hayden Stevenson, an actor, suddenly went insane this week while at Market and Powell Streets. He started to shout the lines from "Tea For Three," in which he had been appearing in the Northwest, and grew so demonstrative that he was placed under arrest. He was taken to a detention hospital and there it was thought that he was suffering from shell-shock, for in his mutterings he was heard to repeat something about "France" and "shells."

CIRCUS TRAINS BEING HELD UP

ELGIN, Ill., Aug. 9.—Circuses being routed through the Chicago railroad yards, should be careful in securing trains, as the agents are very careless and frequent reports of lost matinees due to delayed trains have been made. The Al. G. Barnes show recently lost a matinee in this town, when it was delayed by the carelessness of Chicago traffic agents. The show made up at the night performance, despite a traction strike here, but it should not have lost the matinee.

COAST MANAGER VERY ILL

SAN FRANCISCO, Cal., Aug. 9.—S. H. Freidlander, a veteran theatrical manager of this city, is under the care of physicians and nurses at the home of his daughters in Los Angeles, having been forced to retire from business, after a prolonged fight against retirement due to illness.

YELLED "KILL COPS!" "PINCHED"

SAN FRANCISCO, Aug. 9.—William B. Carr, an actor, was arrested here this week during a riot between the police and some soldiers in front of the Grand Hotel. Carr, who was present, yelled: "Kill the cops!" and one of the party mentioned immediately got after him.

STAGE HANDS WON'T STRIKE WITHOUT 30 DAYS' NOTICE

Union Heads, Approached for Support in Equity Trouble, Confer Over Subject and Majority Decide as Above—Shuberts and Ziegfeld Sue Actors.

The stage hands will refuse to go out in sympathy with the Actors' Equity Association in their strike against the producing managers of their own volition and, if compelled to do so, will insist upon giving the managers thirty days notice of their intention. This is the preponderance of opinion of the union heads after a series of informal discussions which have been held upon the matter since the strike began. It was reported early this week that the A. E. A., had applied to them for their support, as was also done with the musicians, which made it necessary for both bodies to give the matter some consideration.

The musicians have not stated their stand in the matter, but, should they decide to take any action whereby they will want to aid the actors in their fight, they will have to submit it to the local union members for action. It would take several days, if not a week, before the members of the organization could have the matter presented to them, discuss it and vote according to their judgment.

One of the heads of the stage hands union who is known to voice the sentiments of the local, says that, morally, they are obligated to stand with affiliated labor, but that they feel that the actors are a new organization and that, to the minds of some, joined the ranks of labor for the sole purpose of getting aid in what developed to be the present emergency. He declared that they would prefer to have the actor stand on his own resources without involving the other organizations in his quarrels.

Firing their first gun in a legal field, the managers resorted to the courts on Monday to restrain the A. E. A., and its members from interfering with productions. The first move was a suit filed in the United States District Court of the Southern District of New York, by the Winter Garden Company, against 300 prominent members of the Equity, for aggregate damages of $500,000.

In their complaint, the Winter Garden Company state they operate the shows "Shubert's Gaities of 1919" and "Monte Cristo, Jr.," the former playing at the 44th Street theatre and the latter at the Wintergarden.

It states that Francis Wilson, president; Frank Gillmore, executive secretary and Richard A. Purdy, treasurer of the A. E. A., and the other persons named as defendants, are citizens and residents of the State of New York and have actively participated in and directed the acts complained of.

It alleges that not only did the Actors' Equity Association prevent players from working, but, in instances, threatened to stone players if they did appear. The complaint is made by Bainbridge Colby and William Klein as counsul for the Wintergarden Company and is signed by Lee Shubert, as vice-president.

The complaint in this case follows the precedent of the general lines of the famous "Danbury" hatters case of several years ago, when judgment was awarded against the striking hatters as individuals and as members of a union, for conspiracy and for preventing others from working.

The Winter Garden Company also applied for injunctions severally and collectively against the members of the Actors' Equity Association, as individuals and as members of the organization, to restrain them from acting in any way to interfere with the performances of the shows mentioned above. The name of Ralph Herz originally appeared as one of the defendants in this action as it was at first reported that Herz had left the Winter Garden; but late Monday afternoon he resigned from the Equity and returned to the Winter Garden, after missing two performances.

The complaint states that the "Gaities of 1919" involved a production expenditure of $100,000 and that $15,000 has been expended in advertising the show since its initial performance, June 24th.

It then specifies that, as a result of the activities of the defendants on and prior to Aug. 7th, Ed. Wynn, George Hassell, Kuy Kendall, Harry Fender, William Kent, Ted Lorraine, Gladys Walton, Muriel Tindall, Sam White, Lew Clayton, Stewart Baird and Marjorie Gateson, widely known as performers to theatregoers left the employ of the plaintiff to strike in the cause of the Actors' organization.

In the application for the injunction the plaintiff demands judgment that the defendants and each of them, and each of their officers, agents, servants, employees and attorney and any and all other persons in active concert with them, be restrained perpetually and during the pendency of this action, from:

(a)—Interfering or attempting to interfere with the plaintiffs employees and from wilfully bringing about by plaintiff's employees of contracts of service existing with the plaintiff's present and future employees, and

(b)—From wilfully and unlawfully inducing such employees present and future, to leave plaintiff's service and from interfering or attempting to interfere with plaintiff's employees, and

(c)—From compelling or inducing or attempting to compel or induce by threats, intimidation, coercion, or abusive and violent language, any of the plaintiff's employees to leave its services or fail or refuse to perform their duties, as such employees or compelling or attempting to compel by like means any person desiring to seek employment therein.

(d)—That the strike resolutions of the defendant association in so far as it affects or relates to employees of the plaintiff, present or future, with respect to whom it has or shall have contracts of service, be declared illegal and void.

(e)—That the defendant association, its officers, members, agents and servants be enjoined and restrained from taking any further steps or proceedings in furtherance of or in execution of the strike resolution and the conspiracy referred to in this bill in so far as it applies or relates to employees of the plaintiff with whom it has contracts of service.

(f)—That the plaintiff have such other and further relief as may be just.

(g)—That the plaintiff recover the sum of $500,000 damages.

With the announcement "I feel honored to announce that I have become, to-day, a member of the Producing Managers' Association," being sent to the Actors' Equity Association in reply to their ultimatum that he declare his position, Flo. Ziegfeld had Mortimer Foshel institute in the New York Supreme Court proceedings for an injunc-

(*Continued on page 23.*)

B. R. T. STRIKE HIT BROOKLYN AND CONEY ISLAND BUSINESS

Island Attractions Alone Estimated to Have Lost $800,000—Hendersons and New Brighton Vaudeville Houses Suffer from Traffic Tie-Up.

As a result of the strike on the Brooklyn Rapid Transit lines, amusements in Brooklyn all suffered a decrease in business last week, although the effects were much more marked in some sections of the city than in others. Samuel W. Gumpertz, president of the Coney Island Board of Trade, says Coney Island alone lost $800,000.

The Island and Brighton Beach were particularly hard hit by the strike, and business at the first, which, in this season under present weather conditions, could be record-breaking, was very poor because of Coney's inaccessibility. In fact, from a standpoint of attendance, it looked like early Winter at the Island. As far as the concessionaires were concerned, the snow might as well have been on the ground, for business would have been no less brisk.

With the exception of automobile parties and those who journeyed out in rubberneck wagons and auto-trucks, the place was deserted, and the owners of concessions admitted that they were playing a losing game.

The New Brighton Theatre played to empty houses. The small crowd that braved the strike and came out to the Island was in no mood to see vaudeville and, in the words of one of the officials connected with the theatre, "business was absolutely killed."

It was admitted at the booking offices that the same condition was met at Henderson's Music Hall, the performers playing to empty chairs.

Not the least difficult task was to get the employees of these theatres to and from work safely and promptly, and this difficulty was coped with by employing taxis and charging the bills up to the house.

The performers on the Brighton and Henderson bills were asked early last week to move to the Hotel Shelbourne, at Brighton, so that they would be near the theatres at which they were to appear. In this way, the bills were not held up through performers being unable to reach the Island in time to appear promptly.

The Orpheum business kept up fairly well. Other than that there were more late comers than usual, business was good. This was due to the fact that the Orpheum is near the subway line. A big motor truck which carried the sign of the Orpheum was kept busy transporting working girls to and from their destinations.

The Loew houses' chief concern in Brooklyn was to see that the acts arrived in time, but there was not much trouble in this particular, although most of the performers had to avail themselves of taxi cabs to reach the theatres.

Neighborhood houses drew much of their regular patronage, as most of the small-time houses are either close to the subway or to the Long Island Railroad, either of which put them within easy reach.

When the Long Island Railroad made a temporary terminus at Railway avenue, the business of the Bushwick was somewhat affected. A bus at the Long Island terminus charged $1.50 per passenger to the Bushwick Theatre. Performers appearing at the Bushwick who would not stand for this extortion were forced to walk the Long Island ties for several blocks, just as theatrical legend says all thespians did before the days of better salaries.

WOOED HER WITH CHEESE

MONTREAL, Aug. 10.—Ada Wingard, an actress, yesterday filed papers in a breach of promise suit against Thomas H. Ryan, a local merchant, for $10,000 and disclosed a letter in which he announced the sending of some cheese to her in place of chocolates.

Miss Wingard, who had a prominent part in "Experience" at His Majesty's Theatre here in 1917, was introduced to Ryan by a mutual friend. He gave several dinner parties, luncheons and suppers for her, she says, and then went to Ottawa when the show had to go to that city, announcing at a party there that he would marry her. Last December, when she returned to Montreal, Ryan continued to make love to her and made her several gifts of jewelry, she says.

The question of religion had a direct effect upon the marriage question, for Ryan is a Catholic and Miss Wingard a protestant. The plaintiff states that she forsook her theatrical career upon Ryan's promise to marry her, but that he failed to abide by the promise. Because of her engagement to Ryan, she further states, she rejected a number of proposals from other men. Ryan will fight the action, he says.

BREWSTER CO. AFTER HOUSES

BOSTON, Mass., Aug. 9.—The Brewster Amusement company has announced the taking over of a number of theatres through New England, by their firm. The company has had a very successful Park season, running five parks and five shows. W. Lawrence Gallagher, who is in charge at Dover, goes to Portland, Me., on September 1. Fred Brewster and M. J. Meary are to remain in charge of the Boston offices.

ENGAGED FOR HIP SHOW

Bert Levy and Edwin Hanaford have been engaged for next season's Hippodrome Show. They were with the show last season.

SAYS HUSBAND WAS BURDEN

SAN FRANCISCO, Aug. 11.—An annulment of her marriage to Frank L. Vallient, formerly a lieutenant in the Aviation corps, was granted to Helen Collier, by Judge Flood, last week. In her testimony the actress declared that her husband had been only a burden to her, having borrowed more than $1,000, which he never gave back. Legal fees and traveling expenses from the East to San Francisco to get the divorce is another item she includes. She further stated that she had never lived with Vallient.

The day before Christmas in 1917, she said, he told her that if she did not marry him he would commit suicide. She did not agree to marry him immediately, declaring that she had not known him long enough. He wooed so ardently, however, that she married him the next day. It was then, she says, that he borrowed the $1,000 and left her. Vallient is now in Texas and made no effort to contest the annulment suit.

ACTOR TO BUILD HOTEL

NEW LONDON, Mass., Aug. 11.—James O'Neill last week sold his Summer home and a large plot of water-front property to the T. A. Scott Wrecking Company. O'Neill, who recently secured a piece of property on Green Street here, intends to build a large hotel for men on the site, in conjunction with several other men of prominence. O'Neill has figured in a number of deals here lately, the sums involved totaling about $100,000.

"MOLIERE" TO CLOSE

SAN FRANCISCO, Aug. 7.—Henry Miller and Blanche Bates, in "Moliere," are scheduled to close at the Columbia, here, on August 9. "Chin Chin," accompanied by Tom Brown's Saxophone Band, is slated to open there on August 11.

VALUES PLAYLET AT $10,000

Paul Dickey, the playwright, last week fixed the sum of $10,000 as the value of his one-act play, "The Come-Back," for motion picture purposes. He stated that, had not the Mutual Film Corporation used the title for one of its film productions, he could have obtained $10,000 for the motion picture rights of the playlet. He subsequently developed it into a three-act drama for the legitimate stage, which was rejected by producers because the film company had used the title.

Dickey was testifying before William Klein, the Shubert attorney, who was appointed referee by the Appellate Division, in the suit he brought against the Mutual Film Corporation for alleged unfair competition and an accounting. He claimed that the film company had adopted the title "The Come-Back" for one of its feature pictures, after he had popularized the title through his playlet, which he presented in vaudeville throughout the country for sixty weeks.

He sued in the Supreme Court, where he received a verdict in his favor against the Mutual Film Corporation, the court's decree providing for an accounting, in addition to the injunctive relief granted. However, the film company appealed to the Appellate Division, the higher court modifying the judgment of the court below, the modification being that there was to be no accounting; that a referee was to be appointed simply to pass on the extent of the damages suffered by Dickey and compute the amount in the referee's estimation, proved.

In answer to questions put to him by H. B. Brownell, attorney for the Mutual Film Corporation, Dickey stated that the smallest amount he ever received from any film company for the motion picture right to any of his plays was $3,500, and the largest amount was $17,000.

In rebuttal Nathan Burkan, Dickey's attorney, brought out that Dickey received $10,000 for the motion picture rights to his play "The Misleading Lady."

Referee Klein adjourned the hearing to give Dickey a chance to produce witnesses familiar with the value of plays for motion picture purposes. It was said that William Harris would testify for Dickey.

WANTS TO CENSOR LOBBIES

SEATTLE, Wash., Aug. 9.—Mayor Ole Hanson has been asked, by Alice Lord, secretary of the Seattle Board of Theatre Censors, for jurisdiction over the lobby advertising in the theatres of the city. The board has asked that the present ordinance governing theatre censorship be amended in such manner as would give it the authority.

The board claims that theatre managers resort to a good deal of fake advertising in lobby displays, and therefore censorship over them is needed. The Mayor referred the request to the City Council.

OLD PROCTOR HOUSE REOPENS

ALBANY, Aug. 9.—The old Proctor's Annex, now known as the "Albany Theatre," will re-open on Monday, August 11, as a motion picture house. The theatre is now owned by Samuel Suckno.

The theatre has been entirely rebuilt. The floor is now on an incline which will permit patrons to see the pictures from any part of the house. New upholstered chairs and a new ventilating system have been installed. The interior has been beautifully decorated and the house will show first run productions, with an orchestra accompaniment.

SINOPOULO GOING TO GREECE

OKLAHOMA CITY, Okla., August 11.—John Sinopoulo, local theatrical man, left last week on a journey which will take him to Greece, where he will visit his aged parents in Sparta. He will stop at St. Louis and Chicago on his way to New York, whence he will leave for France. While he is away, Peter Sinopoulo, his brother, will look after his interests. The latter is the manager of the Lyric here.

BACON SELLS NEW PLAY

Frank Bacon, star of "Lightnin'," has written another play called "Five O'Clock," which he has sold to Walter Wanger.

HOPWOOD SCORES AGAIN

WASHINGTON, D. C., Aug. 11.—Avery Hopwood has scored again, this time with a near naughty farce called, "I'll Say She Does," which had its first presentation at the Garrick here last night. Although a trifle risque in spots, "I'll Say She Does" fails to develop vulgarity and scores laughs at the rate of one a minute.

"I'll Say She Does" is built upon the complications that arise when Herbert Warren, tired of stumbling over admirers of his wife in his home, induces his friend Bobo Brown to make love to the elusive wife with the object of discovering her fascination for the "Lounge Lizards" that are luring her away. Bobo, however, gets a date with Mrs. Warren at his apartment mixed up with a date with one of his fair young friends, and act two finishes a la whirlwind, with Hubby Warren satisfied that Bobo has double-crossed him. The tangle is eventually untangled with all parties happy in a finale that is riproaring.

The Garrick Players, L. M. Bell and George Marshall's Stock Company, to which the presentation was entrusted, handled the piece well.

Lynne Overmann in the part of Bobo Brown scores heavily with his ad lib comedy, while Eileen Wilson, well adopted to a vamp role, walks away with the part of the elusive Mrs. Warren. Earle Foxe in the part of the husband gives a characterization that is unusually fine. Others who earned good notices were William Pringle, Grace Peters and Donald McDonald.

SELL TREE'S STAGE EFFECTS

MONTREAL, Aug. 7.—The scenery and stage effects used by the late Sir Herbert Beerbohm Tree in "Henry VIII," "The Merchant of Venice" and "The Merry Wives of Windsor," which have been stored here since March, 1917, were sold yesterday at auction. The whole must have cost $20,000, say the auctioneers, Rae and Donnelly, and they brought about $400.

Six carloads of stage properties were stored here when Sir Herbert left in March, 1917, and were to have been forwarded to Australia, but shipping facilities could not be provided. Sir Herbert died in England on July 2, 1917.

The costumes were shipped soon after Sir Herbert's departure from Montreal, but the scenery has been in storage ever since at the rate of $150 a month. The executors of the estate authorized Rae and Donnelly to dispose of the effects at public auction. There is $1,200 duty on the property still in the Customs House and, owing to the fact that this sum could not be realized at auction, the goods were not put up and will probably be disposed of later by the Government.

RUTH ST. DENIS SCORES

SAN FRANCISCO, Cal., Aug. 8.—Ruth St. Denis has scored a pronounced success in a play written especially for her by Constance Smedley Armfield entitled "Miriam, Sister of Moses." The music was composed by Professor E. G. Stricken.

The new drama received its debut at the Greek Theatre in Berkeley a few nights ago, packing the theatre to a comfortable capacity. The vehicle gives Miss St. Denis a speaking part and this somewhat unusual role was received with marked appreciation.

It is the most spectacular production that has ever been staged at the Greek Theatre, based upon episodes in early Jewish history. Ted Shawn, her husband, in the role of Moses, gave an excellent portrayal.

A chorus of two hundred and an augmented orchestral accompaniment added to the impressive effect of the production.

Professor Sam Hume, of the University of California, directed the production.

C. & H. GET NEW PLAY

Cohan and Harris last week acquired the producing rights of a new play written by Paul Dickey, author of "The Misleading Lady" and other plays, which they will produce early next fall. "The Rainbow Bridge" is the title of the play, which is a three-act comedy drama.

PROHIBITION AIDS BUSINESS BIG TOWN SHOWS PROSPEROUS

The Effects of Dry Law Are Very Favorable to Summer Shows and Pictures—Cabaret Patrons Flocking to Legitimate Theatrical Attractions.

The effects of prohibition on the business of such houses as have been running throughout the Summer, has been favorable to the management of shows and houses alike. Threatrical attractions are now getting the business that formerly went to cabarets and cafes.

Many men have been in the habit of spending the two hours between business closing time and dinner time, in the bars of hotels or in corner saloons. A large majority of amusement seekers would go to the cabarets because they combined the bar and the theatre. Now, however, they find that the performances at the cabarets are vastly inferior to the regular theatrical performances, and so a good many of them have turned to the theatre as a means of amusement.

This has resulted in an unusually good Summer season for many musical and road shows and motion pictures, which have been the greatest beneficiaries of the law. Such shows as have been running in Boston, Chicago, San Francisco, and towns all over the country have reported hugely successful runs and financially successful tours.

Among the shows that have been doing good business are "See Saw," which opened in Boston last week, and has been making money; "A Prince There Was," and "Scandal," "I Love You," and "Angel Face," which have been packing Chicago audiences in to the tune of $14,000 a week average.

"Tea For Three" was forced to cancel after a three weeks' run in Los Angeles, only because of a contract which gave Eltinge the house for the week following, and so the show moved on its tour, despite demands from Los Angeles andiences for its continuance. In Boston, "Oh My Dear!" and "Havana" have been doing about $10,000 a week.

This is indicative of even greater success during the regular seasons. These returns, it must be noted, are greater by far in the thickly populated districts, than in the rural sections.

SELWYNS OPEN "BUDDIES"

NEWPORT, R. I., Aug. 9.—"Buddies," a new play, was presented here last night by the Selwyns, of New York, preparatory to its opening in Boston, Tuesday.

The play is by George V. Hobart, supplemented with special musical numbers by Melville Gideon and B. C. William. It is not a musical comedy in the usual sense, for the melodious and really musical selections are skillfully used as incidental.

The action of "Buddies" takes place in Brittany at the time the American army was there, and is centred about the home of Mme. Benoit, where a squad of soldiers is billited. Mme. Benoit's son has been killed in battle, and she has a very attractive daughter with whom one of the Buddies, "Babe," is in love, but whose diffidence keeps him from declaring himself.

The girl, though loving "Babe" is almost ready to sacrifice herself to one Petilbois, who claims that Mme. Benoit owes him money. But the matter is cleared up before the boys are ordered home, and the curtain falls on two happy pairs of lovers as the bugle sounds taps and the soldiers lie down in the barn for their last night in France.

While there is nothing especially novel about the plot, still, "Buddies" is full of good, wholesome humor and a little pathos. The life of the soldiers in the pleasant Breton town forms a good background for the action, the music is good and the whole thing enjoyable.

The piece is excellently given, Wallace Eddinger making a very funny "Babe," Donald Brian a fine "Sonny" and Peggy Wood a captivating "Julie." The "Al-"Alphonse Petitbois" of Edouard Durand is a capital piece of acting, and Camille Dalberg, as Mme. Benoit, was very convincing.

Maxine Brown, as Louise Maitland, played her part with ability, and her dancing with "Sonny" was one of the features of the evening.

Marie and Babette, two very attractive little Breton maidens, were acted by Annette Monteil and Pauline Garon. All the musical numbers were well given.

Curtain calls were numerous at the end of each act, and the play looks like a winner.

TANGUAY OWNS COAST PROPERTY

LOS ANGELES, Cal., Aug. 9.—Eva Tanguay wired to the county clerk here last week that the only property she possesses in this city is at 2002 Hilcrest Road. She wired from Coney Island, N. Y., when she received an assessment on some property.

WILL REMODEL BERWICK HOUSE

BERWICK, Pa., Aug. 8.—Plans have been completed here whereby the local Opera House is to be completely remodelled. About $40,000 will be spent in making the structure one of the ost modern in this section, and the seating capacity increased to 1,200. C. E. Sitler made the plans for the new and remodelled structure.

The house will be ready for an opening in October. Bonds are being sold to finance the project. The new board of directors chosen is as follows: Charles Ross, Elmer Cochran, O. K. McHenry, John Bogart, William Hortman, A. L. Scheerer, Harry Young, Frank Fowler and Nelson Kramer. The advisory board which will take up the matter of improvements is as follows: J. U. Kurtz, R. S. Bowman, Elmer Klinger, J. M. Harry and Earl M. Cortwright.

MADDOCK COMPLETES CAST

Chas. B. Maddock has completed the cast of "Nothing But Love," which opens at the Teck Theatre, Buffalo, Sept. 1, goes to Detroit the following week and then comes to New York. The cast now is comprised of Andrew Tombs, who has the principal comedy role; Ruby Norton, prima donna; Stanley H. Forde, Donald Meek, Clarence Nordstrom, Phil Bishop, John Roche, Robert Woolsey, Easton Yonge, Jack McSorley, Betty Pierce, Florence Enright and Florence Mills. There is also a chorus of sixteen.

The music is the work of Harold Orlob, who also wrote the music for "Listen, Lester." Frank Stammers is responsible for the book and lyrics.

COOPER IN LEGITIMATE

Harry Cooper, formerly a burlesque comedian with "The Sporting Widows," has been engaged for Dupre and Camp's "Half a Widow." The show opens in Atlantic City on August 25, and moves into the Knickerbocker later in the season.

ENDS FRISCO RUN

SAN FRANCISCO, Cal., Aug. 11.—"Tea For Three," which ran three weeks here, closed Saturday night and is being succeeded by "Lombardi Ltd.," with Leo Carrillo. "Tea For Three" goes South toward Los Angeles.

TO HOLD HOUSEWARMING

When Raymond Hitchcock returns from his preliminary road tour with "Hitchy-Koo" he will give a house warming at his new home on West Twenty-fourth street.

HILL MINSTRELS SHOW PEP

LONG BRANCH, N. J., Aug. 10.—The opening of the Gus Hill Minstrels here in their new show packed the local theatre, and the audience enjoyed an excellent production of the old-time variety, but with the gags and songs brought up to date.

The production was staged by James Gorman, an old-time minstrel man, and sailed through its premiere performance without a hitch. Numbers by the Musical Cates and the Markwith Brothers, who form a sextette of saxophone players, stopped the show.

The roster of comedians is headed by George Wilson and Jimmie Wall, who put over their stuff in sure-fire style, with William H. Hallett as the interlocutor. A quartette consisting of Carl Graves, Herbert Willison, Fred Freddy and James Brennan, furnished harmony that won warm applause. Other comedians who got a good share of laughs were Jack Kennedy, Lee Edmonds, and Rudy Willing.

The entire cast consists of forty-five performers. An orchestra of twenty pieces is under the direction of Neil Sullivan. Charles A. Williams is directing the tour and Colonel Sam Dawson is in advance.

The first part and olio bubbles over with up-to-minute jokes, solos and chorus numbers, accompanied by a splendid stringed orchestra. The second part, in which the specialties are introduced, went off with plenty of snap, featuring the saxophone players, Wilson and Wall, and the quartette.

HAS ALL-MIDGET "FOLLIES"

Mat Kussell has gathered together a talented company of midgets, whom he will present in a musical comedy called "The Midget Follies." This is something new in the way of musical comedy, as the entire company, including chorus girls, will be midgets. The cast of the show includes Tianita Midgets, Casper Weis and Queen Mab, Helen Wickham, Louis and Isabel Stoeffler, Liable and Nelson and Major Dor Ward, and a chorus of ten girls.

The show will open in Morristown on August 18, and tour the country to the Pacific coast.

BROWN TO FORSAKE FILMS

Bothwell Brown, star of "Yankee Doodle in Berlin," with the Mack Sennett girls, at B. S. Moss' Broadway Theatre, is to re-enter the field of musical comedy in November, when his contract with Sennett terminates. He is now playing an indefinite engagement at the Ziegfeld Theatre, Chicago, and will be seen in "Making a Million," from the pens of Alonzo Price and Stanley Lewton. Brown will play a dual role in the piece, appearing first as a male and then as a female character.

WANTS AN ANNULMENT

SAN FRANCISCO, Cal., Aug. 11.—Norbert Maynard Cills, a local actor who has been appearing with the Marjorie Rambeau company, is being sued for annulment of his marriage by Gladys Cills. She claims that when they were married in New York, in 1907, he had not been legally divorced from his first wife. She asked for the custody of the child, a boy, and $10 a week towards his support.

HART SHOW OPENS MONDAY

Joseph Hart's new play, "Boys Will Be Boys," will open in Baltimore at Ford's Theatre next Monday. The cast includes Harry Beresford, Carl Anthony, Chas. Gibney, Wm. St. James, Erville Alderson, Robert Armstrong, George Park, Charles Riegel, Frank Frayne, Claude Cooper, Harold Bergh, Edythe Allenby. Florence Seville, Mabel Frenyear, Eugenie Du Bois and Ella Houghton.

DIRECTS FRENCH SHOW

PARIS, France, Aug. 10.—George Smithfield, director of entertainments for the Y. M. C. A., and the K. C., staged an American musical comedy called "Getting Toulouse," which was played by students of the Toulouse University, with American soldiers as chorus girls

TYLER RAPS LINGERIE PLAYS

ATLANTIC CITY, Aug. 8.—George C. Tyler, the producer, who was here putting on a new play last week, expressed his opinion of type of plays that have been in vogue for the last several seasons, his opinions being summed up in the following language:

"Never has the State in America reached so low a level as it did last year. We're entering a better era for the very simple reason that we couldn't get any worse. The bedroom and lingerie style of drama reached limits that far outstripped decency—it was worse than a gambler's chance for a father to take his daughter to a show and sit there with any sense of ease. He never knew when a salacious speech or an unseemingly situation would arise. The theatre became a place where it was practically unsafe to take a young person. Themes, fit only for a clinic, were built into dramas—profanity was put into the mouths of women—and siutations so daring that decent-minded men and women made them taboo in conversation, were boldly exploited on the stage for any one to see who had the price of admission. Let any man or woman look back on the last five years of the American drama and call to mind some of the speeches and situations sadly spoken and sadly shown, and then question if I am right or wrong.

"But a revision in public tastes is taking place. The theatre-goer is sick and tired of the filth and the suggestiveness. For it takes us nowhere and brings us nowhere. It's all very well to talk of the passions and their dramatic values. They have their place in the world—they have their niche in the drama. Shakespeare showed it in 'Romeo and Juliet'—also in the scene of Desdemona's bedroom in 'Othello.' But those scenes were mere episodes in a great big immortal unfolding of tragedy. Those isolated scenes did not make the entire play of 'Romeo and Juliet' or of 'Othello.'

"The clean play is coming ito its own again. We've wallowed long enough in the mud. The clear river, the green grass and the blue sky seem mighty fine after all. And it is only by going away from them for awhile that it seems so good to get back to them again."

ORIGINAL "MERRY WIDOW" FREE

WHITE PLAINS, N. Y., Aug. 8.—Mrs. Ethel J. Lockwood, known to theatregoers as the original "Merry Widow," and who was formerly the wife of J. Fred Zimmerman, Jr., has been granted a final decree of divorce from Bennie Lockwood, a New York business man. Mrs. Lockwood, known on the stage as Ethel Jackson, sued for divorce early in the year, giving as corespondent an actress whose name she refused to divulge.

REMODEL ASHLAND HOUSE

SAN FRANCISCO, Aug. 9.—Over $200,00¢ will be spent to reconstruct the MacDonough Theatre, in Oakland, for the Ackerman and Harris circuit. Work has already commenced and practically a new house will stand on the ground now occupied by the present one. The house will have a capacity of two thousand on two floors.

SKINNER ENDS TOUR

FARGO, N. D., Aug 7.—Otis Skinner closed his tour of "For the Honor of His Family" here and dispersed his company, most of them going back to New York. Mr. Skinner himself went to Estes Park, Colorado, where he will rest for a month.

PREPARING THREE 'MAYTIME' CO.'S

Three companies of "Maytime" are now being organized to go out on the road the coming season. Eileen Van Biene, who appeared as Ottillie last season, will head one of them.

MEMPHIS ORPHEUM CLOSES

MEMPHIS, Aug. 11.—The Orpheum Theatre, here, has been closed until August 25. During the time it is shut, repairs will be made, and after the renovation it will again be run under the usual policy of vaudeville and pictures, with J. A. Bertram as manager.

TICKET BROKERS CHARGING SAME AS BEFORE ORDINANCE

Prices for "Follies" Seats Go as High as $40 Per Pair on Saturdays and All Others Are Far Above What Law Allows

That theatre ticket speculators are charging all sorts of exorbitant prices for theatre tickets and conducting their business in general along the lines that prevailed before the Board of Aldermen passed the Kilroe-Williams ordinance which regulates the excess price which may be charged for tickets, was ascertained last week. An investigation disclosed that not only are many of the licensed agencies along Broadway getting from $1 to $15 in excess of the fifty cents which the law permits them to charge, but that, for the most part, they are selling tickets for established successes for at least 75 cents, exclusive of the war tax, above the box office price stamped on the ticket.

Even those brokers who deposited $10,000 bonds with Flo Ziegfeld as an earnest that they would not sell "Follies" tickets for more than fifty cents above the box office price are receiving far in excess of that amount.

Especially is this true of one broker who, since the "Follies" opened at the New Amsterdam, has sold no tickets for orchestra seats for less than $7 each. And on Saturday nights, he has been receiving as high as $40 a pair for tickets to the Ziegfeld show.

Although it is announced from time to time that the District Attorney's office will begin a series of raids on the recalcitrant brokers in an effort to curb the "ticket speculating evil," apparently these efforts are confined strictly to announcements. And whatever sporadic attempts have been made by the police and the District Attorney's office to cope with the situation have resulted in nothing more than to cause the brokers to ply their trade a little more secretly.

"CIVILIAN CLOTHES" WILL WIN

ATLANTIC CITY, N. J., Aug. 11.—Were one to make a chart of all the shows seen here in a given time, for instance like the seismograph, which registers volcanic activity, the agitation produced by "Civilian Clothes" would appear as a well defined vacillation of line. Not that it is a volcano, by any means, but last night, at its first appearance at the Apollo Theatre, it did record a distinct impression.

To carry out the idea, some careful pruning and tinkering will enable it to rattle the needle of the theatrical seismograph considerably more.

There are vagaries in the action which no well ordered and orthodox critic can overlook, as, for instance, the introduction of a wholly unnecessary character for no reason at all and the absurd assumption of bigamy in the first scene of the third act. These, together with not a few lines whose crassness, for all their adroitness, is a little distasteful, might well be expurgated, with no loss to the wit of the scene and with considerable benefit to it.

The story is one of those fictions which never really happen, but which might happen, and, no doubt, with the same result as that managed in the play. Briefly, a refined girl has married an army captain in France, and when she sees him in civilian clothes, she decides that she has made an awful mistake. He tells her she is a snob and proves it by assuming the position of butler in her father's house. She learns her lesson, and in a particularly tantalizing bedroom scene returns to him as an obedient and—er—expectant wife.

For the most part, it is rather well written, though Thompson Buchanan did not get into high gear until the beginning of the second act, which was by far the best in action and the wittiest in line. There are, too, a number of scenes which strike one as being pushed along from behind by unseen hands. They do not move spontaneously, as well constructed scenes should.

Nevertheless, "Civilian Clothes" strikes a refreshing note in the diapason of the theatrical scale and is very amusing. With careful adjustment it should bid strongly for favor.

Thurston Hall, who created the part in Los Angeles, came east to portray Captain Sam McGinnis, A. E. F., and he does it admirably. Olive Tell, late of "General Post," plays the high bred wife, and Frank Sylvester her father. Edwin Holden presented one of his sketchy and delightful character pictures, and Marion Vantine showed one how very, very frank a widow sometimes can be. Isabel Irving made a perfect society mother, whose happiness depended entirely upon a faultless butler.

Mr. Morosco, no doubt, will spend some of his expert knowledge upon the piece before it reaches New York.

CENTURY EMPLOYEES HELD UP

Two men and a woman, employees of Reisenweber's, on the Century Roof, were held up by three men and robbed of $551.75 early last Wednesday morning near the Century Theatre at Sixty-second street near Broadway. The robbers made their escape in an automobile which stood waiting for them near by.

The people robbed are: May Haram, cashier in the Century Grove restaurant, which is conducted by Reisenweber's; Adolph Krell, the steward, and A. Marronovian, the latter of whom was carrying the money which was the evening's restaurant receipts.

They told the police that the men who held them up formed a circle about them and commanded them to hold up their hands and hand over the money they were carrying. This occurred shortly after 2 a. m., when they were on their way to Reisenweber's restaurant below Columbus Circle to deposit the receipts, in accordance with their daily habit.

Had they been robbed a day earlier the robbers would have got receipts obtaining $1,400. Before the advent of prohibition it was stated that the restaurant receipts on the Century Roof used to average upwards of $2,000 nightly.

"UNKNOWN PURPLE" OPENS SEPT. 1

"The Unknown Purple" will re-open on Labor Day, when it will start its season in New Haven. From there it is scheduled for indefinite runs in Boston and Philadelphia and later will be sent on tour.

George Probert has been engaged by Roland West for the role of V. Cromport. Rehearsals have already been started under the direction of Charles H. Smith, who staged the piece last season.

Others who will appear in the cast are Jean Stuart, Joseph Slaytor, Vivian Allen, Arthur LeVier, Grant Sherman, Herbert Ashton, Henry Redding, E. L. Duane, and Benjamin McQuarrie.

STEWART AND MORRISON ACTIVE

Stewart and Morrison have in preparation a new musical play by Harry B. Smith and Hugo Reisenfeld, which they will produce with two well known stars in the lead. Later on they will present Pauline Lord in a new play especially written for her, and will send out a road company of "Our Pleasant Sins."

SHUBERTS WANT PARIS HOUSE

PARIS, Aug. 8.—A. Toxen Worm is here trying to select a theatre for the presentation of American plays by the Shuberts. Three houses have been offered, but no choice will be made until he returns to the United States.

BELASCO OPENS NEW PIECE

TORONTO, Ont., Aug. 11.—"The Whole Art of Man Catching" might have been the title of the excellent three-act comedy by Jean Archibald, which was given its premiere last night at the Royal Alexandria by the Robins Players, assisted by Maude Fealy and Madaline Delmar, through arrangement with David Belasco. There is such an abundance of good things in the piece that it is ungracious as well as trite to say that it might be somewhat condensed.

There are three episodes which made contrast for the main idea of the plot, but are not really concerned in the story. Nor do they advance it in any way. They add to the brightness and variety of the performance, but they are not indispensable in the sense of being close knit into the web of the story.

The most important of these incidental passages is the Hungarian painter, played with delightful temperamental effect by Miss Delmar. One would not willingly miss a moment of this most amusing and strikingly clever performance. But the question arises, what had she to do with the plot?

A second episode was the love affair of Nellie, Mrs. Mowbray's maid, carried on by telephone. This was well done by Mary Emmerson, but it had nothing to do with the story, except, as before, in presenting a contrasting moral.

Jack Amory, made up as a local M. P., was another episodic character. Eddie Thomas afforded a good deal of amusement both directly and indirectly through his wife, Isabelle Thomas, but contributed nothing to the plot. Mrs. Thomas, very brightly played by Jane Marbury, has a legitimate place in the unfolding of the story, and some of the best lines in the piece are assigned to her.

The story itself sets out the troubles of a wife ten years married, whose husband is consoling himself with visits to New York and the friendship of a typical home wrecker. Belle Murray takes this part, but she has not much material to work on. Mrs. Mowbray, the neglected and too attentive wife, is remarkably well done by Reina Carruthers, who has improved in every way.

Mrs. Mowbray calls in a specialist in domestic affliction, and introduces her as a doctor, an error that is the foundation of most of the humor and the ingenious climax of the first act. The scenes in which she takes her profession seriously are exceedingly good, the diagnosis for example of the domestic conditions in the Mowbray home and the three cornered scene in the third act, where she faces Mr. Mowbray and the lawyer, and the dramatic climax to the second act, where she tells Dudley Townsend that she is going to fight him and can tell him right then who'll win.

Mowbray, the love weary husband, is taken by Robert E. Homans, whose sterling acting finds a good opportunity in the third act. Joan Deering, the doctor, is played by Maude Fealy and she gave it vitality and spirit.

There hasn't been seen such a love scene for years as her surrender to Townsend in the second act, followed so swiftly by an absolute revulsion. Miss Fealy has a fine voice and she used it with effect. The creation of the part is thoroughly good work, centralizing, pivotal and constructive, yet never losing touch with the humorous aim of the play. A. Romaine Callander had one of the extraneous parts, and Vivian Laidlaw took a necessary share in the third act. The piece was well staged and the costuming attractive.

TRANSLATING BERNSTEIN PLAYS

PARIS, Aug. 11.—Virginia Fox Brooks is here busily engaged on an American version of "Lystrate," Henry Bernstein's play. The Shuberts have signed with Bernstein for the exclusive American rights to all his plays.

SCIBILIA HAS NEW ONE

A new show which the Scibilia enterprises will present is "My Once in a While." It is from the pen of Charles George, who wrote "50-50" and "Oh Dickey."

DATES AHEAD

"A Pearl of Great Price"—A. H. Woods, Stamford, Conn., Aug. 12.
"Buddies"—Selwyn and Company, opens Boston, Aug. 12.
"A Regular Fellow"—Chas. Emerson Cook, opens Cort Theatre, Aug. 13.
"Those Who Walk In Darkness"—Shuberts, opens 48th Street Theatre, Aug. 14.
"Hitchy-Koo"—Raymond Hitchcock, opens Atlantic City, Aug. 18.
"Adam and Eva"—Comstock and Gest, opens Longacre, N. Y., Aug. 18.
"An Innocent Idea"—Chas. Emerson Cook, opens Asbury Park, Aug. 18.
"Boys Will Be Boys"—Joe Hart, opens Baltimore, Aug. 18.
"7 Miles to Arden"—Morosco, opens Grand Rapids, Mich., Aug. 21.
"Look Who's Here"—Max Spiegel, opens Washington, Aug. 24.
"Mme. Sappho"—Oliver Morosco, opens Olympic Theatre, Chicago, Aug. 24.
"The Bashful Hero"—A. H. Woods, opens Bijou Theatre, Aug. 25.
"First Is Last"—Wm. Harris, opens Maxine Elliott Theatre, Aug. 25.
"Little Love Birds"—A. H. Woods, opens Atlantic City, Aug. 25.
"What's the Idea?"—F. V. Peterson, opens Schenectady, Aug. 25.
"Just a Minute"—John Cort, opens Atlantic City, Aug. 26.
"Lady Tony"—A. H. Woods, opens Stamford, Conn., Aug. 29.
Strand, Brooklyn, opens Aug. 30.
Barney Fagan Benefit—Manhattan Opera House, Aug. 31.
"Fifty-Fifty"—Scibilia Theatrical Co., opens Washington, Aug. 31.
"The Girl In the Limousine"—A. H. Woods, opens Eltinge Theatre, Sept. 1.
"Nothing But Love"—Chas. Maddock, opens Buffalo, Sept. 1.
"My Lady Friends"—H. H. Frazee, opens Pittsburgh, Labor Day.
Friar's Special Meeting—Sept. 5.
"The Girl in the Stage Box"—A. H. Woods, opens Washington, Sept. 7.
"The Little Blue Devil"—Joe Weber, opens Detroit, Sept. 7.
"Mommer"—Selwyn and Company, opens Asbury Park, Sept. 8.
"The Great Illusion"—A. H. Woods, opens Booth Theatre, Sept. 8.
"Roly Poly Eyes"—John Cort, opens Baltimore, Sept. 8.
"The Little Whooper"—Abe Levy, opens Atlantic City, Sept. 15.
Robert Mantell opens in "Julius Caesar" at the Montauk, Brooklyn.
"Seven Miles to Arden"—Oliver Morosco, opens Little Theatre, Oct. 1.
Sothern and Marlowe opens in "Twelfth Night," at 44th Street Theatre, Oct. 5.
"The Luck of the Navy"—Comstock and Gest, opens Manhattan Opera House, Oct. 6.
"The Unknown Woman"—A. H. Woods, opens Washington, Oct. 6.
Society of American Singers, William Wade Hinshaw, opens Park Theatre, Oct. 13.
Star Opera Co., opens Lexington Theatre Oct. 20.
Provincetown Players, open October 31.
"Aphrodite"—Comstock and Gest, opens Century Theatre, Nov. 1.
Chicago Opera Company, opens Chicago, Nov. 18.

SHE DOESN'T "BREAKFAST IN BED"

ATLANTIC CITY, N. J., Aug. 11.—Florence Moore started an engagement at the Globe Theatre here when Al Woods presented "Breakfast in Bed" for the first time, a new farce by Georges Feydeau, Americanized by Willard Mack and Hilliard Booth.

Strange to relate, there was no breakfast in bed, so that the source of the title still remains undefined. However, where laughs are concerned, there is little use in searching for the birth certificate of the name, and there are plenty of good, sound laughs in "Breakfast in Bed."

To Florence Moore's well known predilection for action, the major portion of the fun was due. She has the farceur's skill in amputating all rationality from her actions. She brought a laugh many times purely from lack or a deliberate avoidance of grace, and they were very healthy laughs.

As to the story, "Breakfast in Bed" is the usual risque tale of intoxicants and innocent mistakes. Two girls becoming, as the saying is, "all lit up," spend the night in a young man's room, much to their own horror and the young man's discomfort. From there on there is nothing new to the fable. A father wants his daughter married, and a rich uncle insists on his nephew becoming a benedict. But this tangle, old as it is, is a tried fountain of funny situations and snappy lines, with which this new farce abounds. After a week under Wood's eye, it will no doubt be a finished thing, which will bid high for Broadway favor.

In the cast were Harry Hanlon, Will Deming, Vincent Dennis, Tommy Meade, Helen Cunningham, Gladys Gilbert, Leon Gordon, C. Hooper Trask, Fred Strong, Jules Epilly, and others.

VAUDEVILLE

JULIAN ELTINGE ANNOUNCES WORLD TOUR

WILL CARRY FULL REVUE

LOS ANGELES, Aug. 9.—It has been announced here that Julian Eltinge, who has for many seasons headlined in all of the best vaudeville houses the country over, and who is credited with being the world's premiere female impersonator, is to make a tour of the world with a selected company of specialty artists.

Eltinge, who has long desired to appear on the continent and who has received many offers to appear in London and Paris, had planned just such a tour when the war broke out. Now, however, he feels free to continue with his scheme and it is announced that he will start from here as soon as he can arrange the necessary details.

In many of the far Eastern countries which Eltinge plans to tour, feminine impersconation has long been a traditional part of the theatre, and, consequently, much in demand. He feels that he will be justified by the results of his appearances in these countries, in risking the tour, and plans to appear in Great Britain, France, Australia, Japan, China, and perhaps even Turkey.

The Eltinge show, at present, includes Leo Beers, the Gaudsmith brothers, Cleo Gascoigne, Virginia Whitman, Marjorie Carville Gorhada, Marione, Radium girls, the Littlejohns, Ford and Price, Marjorie Bennett, Arthur Shirley and Kathleen Dewey.

BILLY REEVES MARRIES

William Reeves Sheridan (Billy Reeves), of Skipper, Kennedy and Reeves, was married Wednesday, Aug. 6, to Miss Evelyn Transfield, of the Transfield Sisters, a well-known sister act. The ceremony was performed by the Rev. Father A. Savary at the Church of the Ascension in Oak Park, Ill.

Reeves was attended by Herbert Stokely, a non-professional, of Des Moines, Ia., and the bride's attendants were Miss Florence Transfield, sister, and Miss Inez Bellaires, of "Four Jacks and a Queen." The wedding feast was served at the home of Mr. and Mrs. W. B. Raffen in Oak Park, father and mother of Miss Bellaires.

After a short honeymoon Mrs. Sheridan will rejoin her sister for a vaudeville tour. Reeves will rejoin his former stage mates and again appear in the variety theatres.

HAMMOND GETS NEW HOUSES

Hammond, Ind., is to have two new vaudeville theatres this year. One will be erected on South Homan street, with a seating capacity of 3,000, and the other will be built on the same street and have the same amount of seats. Efforts to ascertain those in back of the ventures proved futile. It is said that Hammond next season will be a hotbed for opposition. The Western Vaudeville Managers' Association is reported as being back of one of the contemplated theatres, and possibly George H. Webster will figure in the other.

PAULINE FEATURED IN FILM

J. Robert Pauline, well known as a hypnotist in vaudeville, is to be featured in a fifteen-episode serial, given the temporary title of "Brewster's Mysterious Millions." The production is under way at the studios of the Supreme Pictures, at Flushing, Long Island.

NEW ACTS

Jack Neville, formerly of Halliday and Neville, will appear with Frank Brock in a new offering. The act, written by Frank Kennedy, will have special scenery and will be handled by Harry Fitzgerald.

Beth Stone and Harry Armonde opened last week on Proctor time, booked by Sol Unger, of the Strand Building.

The Jazz Maniacs, assisted by Billy Rogers, jazz violinist, and with Edith Downon and Lucille Boris as principals, will open this week at Keeney's, Brooklyn. The act, in addition to those mentioned, has a five piece orchestra and is booked by Nat Nazzaro.

William Brandell has a new girl act ready for production called Oh Something, which will have a cast of twelve people, four principals and a chorus of eight. Jack Clair, Victor Kahn and Blanche Boone have been engaged for it thus far.

Simpletown is the title of a new act which Arthur Lyons put into rehearsal yesterday.

Marion and Billy have a singing act in rehearsal which will be handled by Arthur Lyons.

Arthur Lyons has a new act entitled "The Rose Onion" in reheasal. Van Avery wrote it. The cast includes John Woodford, George Wallace and Dolly Grey.

The Garden of Love is the title of a new act which B. Lohmuller will present shortly. It is to have a cast of seven, three principals and a chorus of four.

Jose Collini, formerly in the act of Dorian and Collini, is planing a new act with Rosita Toragrosa, the Spanish comedienne.

Secret Service, with a cast of ten and written by Joseph L. Browning, is a new act which Herman Becker has in preparation.

LEAVING PANTAGES HOUSE

SPOKANE, Wash., Aug. 9.—R. W. DeLion, who for the last twelve years has been assistant manager of the Pantagee Theatre, is resigning that position to devote his time exclusively to the advertising business. He began in this twelve years ago when he started to publish the programs for several theatres in this city and to handle their curtain advertising. His success has been so great that he is to open offices under the name of "The DeLion Advertising Company." No one will be named to succeed him.

HART REVIVING OLD TRIO ACT

The old act of Keno Lloyd and Davis, known as "Ain't We Nutty?" is being revived under the direction of Max Hart. The act has toured the London Music Halls and appeared in Paris.

A new young lady will appear in the part formerly played by Miss Davis and another young man will replace Tom Keno, who has left the act. These two, with Frank Lloyd, are now rehearsing the turn, which they expect to open on the two-a-day soon.

LEICHTER HAS ROAD SHOW

Al. Leichter, of the Putnam Building, will soon go up-State with a vaudeville road show of fourteen people. He will also arrange for the presentation of musical tabloids in various theatres. At present he is organizing the "Juvenile Follies," featuring twenty juveniles. The act will contain special numbers, and will have a set of scenery around it. It opens in New England the latter part of this month.

N. V. A. SHOWS OFF TROPHY

The E. F. Albee Trophy Cup which was presented to the National Vaudeville Artists for winning a baseball victory over the Friars' Club on July 29th, at the Frair's Club Outing, is now on exhibition at the N. V. A. club rooms. The trophy is a simple but handsome silver cup bearing a neat inscription from the donor.

VAUDE. SEASON STARTS HERE SEPT. 1

ORPHEUM HOUSES OPEN EARLIER

Big time vaudeville in New York City will be in full swing again on September 1st which is the date set for the opening of the Colonial and Alhambra Theatres which have been closed during the summer months.

The theatres are undergoing but few repairs and there are no important changes in the personnel of the house staffs or musicians.

The shows scheduled for the openings have not, as yet, been announced.

The Orpheum Circuit started its new season on August 4th at Winnipeg with Bessie Clayton headlining the bill. This same show opens the Grand at Calgary, the Royal at Victoria, the Orpheum at Vancouver, the Moore at Seattle and the Heilig at Portland, on August 11th, August 15th, August 18th, August 24th and August 31st respectively.

The United States Jazz Band leads the acts that open the Omaha Orpheum on August 17th. Mrs. Gene Hughes and Company, and Stone and Kaliz share headline honors on the opening bill at Minneapolis, while "Not Yet Marie" tops the opening program at St. Paul on August 17th. The Orpheum at Kansas City opens on August 24th with Ciccoline and Blossom Seeley and her Boys as co-headliners. Albertina Rasch and Ballet open the Orpheum at Des Moines on August 17th. Carl Jorn and Madame Ellis will share first honors on the opening bill at Duluth on the same date.

The Morgan Dancers will open Salt Lake, Denver, and Lincoln on August 6th, August 12th and August 17th respectively.

The Palace Theatre, Chicago, will have the Spanish Dancers as its headline attraction when it opens on September 1st, and Stella Mayhew tops the bill at the St. Louis Orpheum which opens on the same date. The opening bills for Milwaukee, Memphis, New Orleans, Sacramento, Stockton and Fresno have not as yet been determined. San Francisco, Los Angeles and the Chicago Majestic did not close this summer.

SAUBER HAS NEW ACT

Harry Sauber has in preparation a number of new acts which will soon open, in addition to those of last season. Among them are: "All for Love," a musical farce, featuring Max Furman and three others. "The New Model" will re-open on Sept. 22, with Al. Weber again featured. "The League of Nations" will start another season on Sept. 8 with Claude West starring.

"The Premium Girls" is the title of a new girl act with the scene laid in the United Cigar Store premium station.

"Give Us a Kiss," a musical farce with Lew Sharpe and Marie Bergman, is being prepared, and "Fat" Morse and two girls will be seen in another farce with music called "The New Butler."

THORNE AND BRENNAN TEAM UP

After playing together on the N. V. A. baseball team, Eddie Thorne and Eddie Brennan have decided to try playing together on Keith time, and are opening next week at Paterson, N. J., in a new act. Brennan previously appeared with a trio, while Thorne was a member of "The Singing Firemen" company.

N. V. A. BALL SEASON ENDS

Baseball activities at the N. V. A. came to a sudden end this week when some of the players on the club's team were forced to lay aside their spiked shoes and bats to go to work again. The starting of the new vaudeville season has so greatly hampered the team that it is unlikely that any more games will be scheduled for this season. The club will thus rest content on its present record, which is: games won, eight; games lost, four.

The victories include three games against the Lights, two against Edgewood and single victories against the Van and Schenck team, the Friars and the J. P. Morgan nine. The latter team, which heads the Bankers' League, was trimmed by the actors with a score of 25 to 2. The vaudeville nine suffered defeats at the hands of the Lights, the Loewites, Universal and Winona during the season.

A baseball team without a pitcher is like beer minus the kick, and Buddy Shepard, who pitched the N. V. A. to a number of victories, is opening for the new season next week. Others who must quit the diamond on the theory that business comes before pleasure, are Joe Brown, third baseman; Eddie Brennan, first baseman, and Tommy Harvey, who held the position behind the bat.

LOEW MANAGER IN COURT

Albert Gutterman, manager of Loew's Delancey Street Theatre, appeared in Essex Market Court on Sunday against Mr. and Mrs. Samuel Perlmutter, of 1412 Madison avenue, who, he claimed, were raising a disturbance and making nuisances of themselves during a performance.

Gutterman claimed that the Perlmutters had paid for two seats, but, together, occupied one. He said that his attention was drawn to them at first by their loud laughter at the wrong time. He sent an usher to them to quiet them. A little while later, the laughter was repeated. This time Gutterman went down the aisle himself and found Mrs. Perlmutter comfortably reposing in her husband's lap, which position, according to Gutterman, was against the fire department regulations.

KEITHS LEASE CLEVELAND SITE

CLEVELAND, Aug. 9.—The announcement was made this week that Keith interests and others in the East have acquired the lease of the Prospect Theatre here, and the Metropole Cafe, adjoining, making the new Keith Theatre an assured fact.

It is proposed to construct a theatre on the property and a twelve-story office building, with five stories over the theatre auditorium.

COLORED DANCERS STOPPED

SAN FRANCISCO, Cal., Aug. 9.—A troupe of eight colored shimmie dancers, which opened at the Strand last week, was forced to close because of police interference. The cops ordered the management to cancel the act, and it was replaced with a refined dancing specialty.

COAST DISCOVERS NEW DANCE

SAN FRANCISCO, Cal., Aug. 9.—There is a new dance coming into vogue here which promises to eclipse the "shimmey" in point of popularity. It is called "The San Francisco Shiver."

CHINESE JAZZ BAND OPENS

SAN FRANCISCO, Cal., Aug. 11.—A local Jazz Band, composed of Chinese musicians, which has been appearing at the Orpheum under the direction of Thomas B. Kennedy, has made a hit, and will be booked over the Orpheum Circuit.

GET KEITH TIME ROUTE

Daley and Berlew have been given a route of forty weeks on the Keith time.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued on page 9)

PALACE

The bill had an international flavor with a Jap act opening, an Italian tenor, a French singer, an American quartette, a Hebrew comedian and a varied array of national talent. Each of the nine acts that appeared offered singing; in fact the bill appeared to be a song contest, and on more than one occasion the same song was heard twice. Jimmy Hussey and Company headlined and carried away the honors.

Four Mayakos interested all with an excellent offering that contained equilibrism, contortion, music and a song and dance. The three youthful members carry the burden and everything attempted met with much applause. The instrumental string numbers were well delivered and the flirtation song and dance sent them off to a big hand.

The Primrose Four evidently have been away from these parts for a long time as all their numbers are of the 1918 vintage. However, the boys almost stopped the show, due to their rendition, with some good comedy thrown in. Van, Cantwell, Murphy and Gibner make up the quartette and their solo and ensemble numbers drew heavy applause.

Ernest Evans and his associates have an act that is in need of rearrangement, as, at one time, after Evans danced with Ora Deane, he went to the piano and, entirely out of breath, tried to put over a lyric. This should be eliminated. Miss Deane is an excellent dancer and is pretty to look upon. She also has the right idea of rhythmetic steping. Estelle McNeal, Gertrude Zobel and Mildred Rife more than assisted and the success the act obtained was due more to their efforts than the work of Evans, who has the goods but does not put the act over rightly to get the proper results.

Montgomery and Allen went well toward the finish. The act opens with Montgomery doing comedy with a cane and hat that fall from the piano. This did not get much. It appeared as if his comedy was forced, especially the old "gag" about pulling the piano around so the people in the boxes could see him. Miss Allen is a performer of the old school, and the last number, "A Vampire," with Montgomery leaping into her arms, went well.

Ciocolini, a tenor with a grand opera voice, enraptured his listeners with a well-arranged number of classical and popular songs. The prison aria from "Tosca," Massenet's "Elegie," "Until," "Dear Old Pal of Mine," and "I'll Come to You," the last three in English and the others in Italian, were rendered masterfully and resulted in a sensational hit.

Jimmy Hussey, with his new act, made his first Palace appearance, and if the Monday afternoon audience is any criterion, he and his associates can remain at the house indefinitely. In a curtain speech Hussey gave credit to Tot Qualters, who, he explained, had only been with the act a few days, and it was remarkable how well she read her lines and put over "The Shimmey." Miss Qualters proved beyond doubt that she is an artist and that dancing is not her only accomplishment. Hussey also has Wm. Worsely, who sings well, and a jazz band consisting of cops and prisoners, who furnish the music to his songs. To say that the comedian was a sensation would be putting it mildly. The act is a travesty on the "Police Question," and contains many bright lines and situations, excellently handled by Hussey and Miss Qualters. A jury of old men could be dispensed with as their appearance did not brighten up the act. The act is a corker and would undoubtedly draw business anywhere.

Mlle. Nitta-Jo sang in French and English. She held down the spot with credit.

Four Marks Bros. and Company, featuring "Harpo" Marks, held them in almost to a man, and their comedy and music was applauded to the echo. J. D.

RIVERSIDE

Orville Stamm, late Physicial Instructor of the U. S. Navy, opened the show. Stamm is versatile, he sings, plays the violin, does a number of feats of strength and performs a number of exercise bits calculated to reduce flesh. The act is entertaining from start to finish, and Stamm finished with good-sized hit to his credit.

Lazar and Dale, two black-face comedians and musicians, worked valiantly in the second spot. Their talk and stories are the weak portion of the act, and the greater part of it should be rewritten or eliminated entirely. The musical portion, violin and piano playing, started interest in the offering which was sustained until the finish.

Jack Kennedy and Co., in "A Golf Proposal," did well with a little comedy playlet which depends more upon Kennedy's ability as a comedian to get over rather than the lines or situations. The story is simple and deals with bashful old Judge, an inveterate golf player, who has been trying for years to get up courage to propose to an attractive widow, whose young daughter has just married. The marriage is displeasing to the widow, who tells the bridegroom that she is going to get the Judge to annul the marriage as the girl is but seventeen. The boy gets to the Judge first and after telling him how he can successfully propose to his mother-in-law, gets a promise that he will never allow anyone to separate him from his young bride. The Judge with much difficulty wins the widow and all ends happily. Kennedy does some excellent work in the sketch, and his supporting company is good.

Clifton Crawford has gone back to his old act again, and with the collection of sure-fire songs and stories scored one of the show's big hits. The gold-fish story, the song of the inebriate who tells of the morning after the night before, the stuttering bit, and the Kipling recitation all received their usual quota of laughter and applause.

Pearl Regay and Lester Sheean closed the first part with their songs and dances. Miss Regay, as usual, did the lion's share of the act and received the big applause portion.

After topics of the day, Craig Campbell, the tenor late of the Opera Comique, rendered a collection of operatic and popular selections. Campbell was not in good voice, his tones especially in the upper register seemed dull and weak, while those of the lower and middle were covered. Of the popular numbers "Madelon" was sung the best, while "Vesti la giubba" from "Pagliacci" for his finishing selection ranked first among the operatic selections. Hector McCarthy played his accompaniments and also rendered a pleasing piano solo number. Campbell has peculiar ideas in regard to the dressing of his act, and these do not help it any. He is attired in summer costume with dark coat, white trousers and shoes, while his accompanist appeared in full dress. The mid-summer season permits a style of dress not permissabl in winter, but Campbell and his accompanist should at least be consistent.

Ames and Winthrop are showing their old act, "Caught in a Jamb," which refers to the opening of their offering when Miss Winthrop's dress is embarrassingly caught in the door. There are a number of laughs in this portion of the act. The balance of the act is good, the dancing being particularly fine.

Lillian Fitzgerald closed the show and did excellently with some well-put-over songs and imitations. In the difficult closing position Miss Fitzgerald scored a hit of decided proportions. W. V.

ROYAL

Alfred Farrell and Company, the latter word designating a girl who assisted in the work, led off with an offering that consisted of picture making, the materials employed being pieces of rag. There were two deviations from the general order of things, one being a bit of caricature work by the man, Arabic figures being used in the drawings, and a crayon drawing by him. The girl did a considerable part of the work, just as much as her partner, in fact, and deserves to have her name mentioned in the billing.

Joseph McCormack and Harry Mellon sang a bit and also did some talking, but the feature of the turn was the dancing. The boys were well liked and their stepping elicited a hearty round of applause. They will be further reviewed in the New Act department.

The Arnaut Brothers have a clown act which consists mainly of old bits which clowns have been using for many years. While much of their material is quite old, the audience received everything they did with applause and laughter.

The Creole Fashion Plate is a young man who works in woman's clothes and uses feminine make-up. So perfect is his falsetto that audiences are almost invariably deceived by him. At this performance he sang several ballads in a high falsetto, making one change of costume. The numbers were fairly well-liked, but when he suddenly remarked in his natural voice that that was all for the evening, removing his wig, there was a murmur of astonishment.

"The Man Hunt," a bed-room playlet written by Harian Thompson and Hugh Herbert, and presented by William B. Friedlander, held the interest of the audience. The act has been very cleverly written, has humorous lines, excellent situations, and is well acted. The story deals with a young girl who has a habit of sleep-walking. During the first scene, after a house party, when all are asleep, she walks into a man's bed-room. The morning brings interesting developments. Finally, when the girl is discovered in the man's room and circumstances all point against her, the man announces that they have been married. They are left alone and, when the man suggests that he never knew that the girl walked in her sleep, she suggests, somewhat shyly, that she doesn't!

Berk and Valda followed the intermission and Topics of the Day, in a dancing act which won its full share of applause. The turn is finely staged, and the two dance well. The girl is attractive and teams well with her partner. There were several good dances together, and a few done alone by each of the duo.

Venita Gould impersonated a number of stage celebrities, most of them faithfully, and before she had finished had registered a tremendous hit. She first imitated Grace La Rue and followed it with impressions of Jack Norworth singing his "Fancy Me" song from "Odds and Ends," Lenore Ulrich, Bert Williams' poker bit, Fay Bainter, Julian Eltinge, Mary Nash, George M. Cohan, and last of all, Eva Tanguay. All of these imitations except that of Eva Tanguay, were announced. She took it for granted that that one would be recognized immediately. And it was.

Ryan and Healey closed the show and held the audience in well. They rendered a number of popular tunes and some special numbers. There is a strong resemblance in their work to that of Van Schenck. Whatever one may think of their singing ability, they have selected their tunes wisely, the closing number, sung to a wine bottle, closing with the lines, "When you come back, etc.," always drawing applause. I. S.

HENDERSON'S

The Three Daring Sisters, in an aerial trapeze act opened the show. The girls have a routine of gymnastic feats that combine the ordinary with the extraordinary, and they go through this routine with lightning-like rapidity. They are clever gymnasts and good showmen, and their act scored a large hit in the opening position.

Bill Robinson, a colored nut comedian, came second. He is a clever boy, but he needs some parts of his act rewritten. On the whole, it is good, but his second song number could not be heard, and some of his gags didn't sink in deep enough. His singing and dancing are enjoyable to the utmost and he made the folks like it. The last dance was a corker, for a clog, and sent him over for a large hit.

Collins and Hart, billed as the original, came next with a comedy offering that comprised dancing, fake magic and burlesque acrobatics. They open with a dance and follow with several bits of business, of the slapstick variety. They next go into fake magic, in which they purposely expose their method of doing the tricks. They close with a burlesque on a strong-man act that was very laughable. One of them, held by a wire from the flies attached to the seat of his trousers, went through a series of stunts that would make a real strong man turn pale green with envy. They scored a laughing hit, for the audience took to them like a duck to water.

Janet Adair, assisted by Adelphi, offered a cycle of song recitations. Miss Adair is a clever delineator of character songs, and her numbers have been chosen with care, for each of them is a hit in itself. She opened with a song in which she expressed the opinions of several men as to their ideal girl. A popular comedy number followed, and then a piano solo by Adelphi. A darky number by Miss Adair followed, and closed her offering. She declined an encore, which the audience seemed disposed to give her.

Nat Nazzaro, assisted by the Atlantic Fleet Jazz Band, followed. Nazzaro is clever and certainly appeals to the audience. His dancing went like wildfire. The audience liked this act immensely. A sailor who sang a number from one of the boxes, was received with favor.

Martin and Webb, in "Cousin Gusiipe" scored a tremendous hit. One of the men works from the audience for the greater part of the act, and his delineation of the "Wop" whose cousin was on the stage caused roars of laughter. The act opens with "The River Shannon," sung by the one on the stage. As soon as he begins to tell stories his "cousin" down in the audience, starts to carry on, and it must be said that the audience liked it. His periodical fits of anger were typical of the Italian. After a while he goes on the stage and he and his cousin make up. They close with some singing in which they harmonize nicely. They were forced to take an encore, for which one sang "Home, Sweet Home," and the other "Silver Bell."

Herbert Clifton is an impersonator of more than passing ability, who not only possesses the ability to satirize the weaker sex but also the high falsetto necessary to make such characterization a success. His types are all portrayed with a view to bringing out the humorous side of them, and Clifton succeeds admirably. He scored a tremendous hit and had to take an encore.

"The Only Girl," a condensed version of a one-time Broadway success, closed the show, replacing Henry Lewis, who was unable to get to the theatre.

The act is a musical comedietta of the usual type, and made a hit with the audience which remained intact till the last curtain. The music of the act is very catchy and the comedy, which is plentiful, was well handled by a cast of capable artists. S. K.

VAUDEVILLE

NEW BRIGHTON

Following the opening overture by Ben Roberts and his orchestra, who rendered "The New Sensation," Martyn and Florence started the bill off with a juggling act that contained quite a few new stunts. Martyn, who does most of the juggling, went through a routine of feats, using hoops, clubs, balls and various other kinds of apparatus. Florence, who assists him, did a few things in the line of juggling herself, and also displayed fair clog-dancing ability.

Lou Reed and Al Tucker went well with their violin offering. The boys play well, but lack something to liven up to their ability of "Full o' Pep." One of them played with the bow in his mouth; another time he rendered the "Poet and Peasant" overture with the bow held between his legs, while the other executed a good eccentric dance. This same dancer, in his violin solo, would benefit himself and the act by using a later number than his present song. The closing of the act is good and, with a little more life injected into the routine, the turn will make a dandy violin act.

Ruth Budd, a pretty girl, with pretty curls and charming personality, rendered an excellent account of herself. She offered a few songs in a pleasing voice, did a neat dance, but gave the audience thrills a-plenty with her work in mid-air on the iron rings. Her maid rendered capable assistance and displayed a pretty pair of limbs in one costume which she wore. Miss Budd is by no means lacking when it comes to an attractive figure.

The Lightner Girls and Alexander picked up the applause where Ruth Budd left it off, and before they were half-way through, had a nice-sized hit safely stored away. All three sing well, and, as a comedienne, one of the Misses Lightner is excellent. They offered a number of jazzy melodies, and for an encore rendered a new number by the Lightner girls, called "There's Always Someone to Take Your Place."

The United States Navy Club, of Hampton Roads Naval Training Station, consisting of thirty-four neat appearing gobs and Jerrey Swineford, their conductor, who organized them, under the direction of William G. Newman, sang their way into the favor of the audience and made an excellent impression. The boys all have good voices and a good variety of numbers, which, on Monday, consisted of an impromptu program. The offering will be reviewed under New Acts.

During the intermission, Bennie Roberts and his orchestra gave a dandy jazz selection from "Oh, What a Girl."

Nate Leipzig opened the second half to a skeptical audience, but, after a few tricks, opening with his thimble stunts and a few card tricks, soon had the people in the house wondering at the various feats which he performed, which were nothing short of marvelous. Leipzig, besides being a very good card expert, has a knowledge of showmanship and displayed it to good advantage on this audience.

Carlos Sebastian, the well-known dancer who has been absent from the stage for a number of years, presented a new terpsichorean act that is artistic and portrays class from start to finish. In this act, he is assisted by Olga Myra and Arthur Anderson, the latter at the piano. Miss Myra is an attractive girl who possesses personality and dances exceptionally well. Sebastian was wonderful, and the act itself is exceptional. It will be reviewed under New Acts.

George MacFarlane, assisted by Harry DaCosta at the piano, offered his song routine and pleased. Da Costa rendered a few of his own numbers, and MacFarlane displayed his baritone voice to good effect.

Bessie Clifford closed the show with a posing act that is artistically presented from start to finish. G. J. H.

VAUDEVILLE REVIEWS

(Continued from page 8)

ORPHEUM

Frank and Milt Britton style themselves "jazz hounds" and certainly do inject a punch into their work, which consists of playing a number of jazzy melodies upon the xylophone, trombone and cornet. Both play the first named instruments together at the start, after which one of them uses a trombone, being joined later by his team mate with a cornet.

Harry and Grace Elsworth, man and woman, sang and danced. A number of neat steps were revealed by them, some by the man drawing much applause. They opened with a rube song, and followed by a double dance. The feminine member of the duo then sang a jazzy song. It was followed by an eccentric dance by the man. They closed with a dance together. The dance by Harry Elsworth, alone, was the best thing in the act.

Hugh Herbert, assisted by a supporting cast of three, none of whom was named upon the program, presented a playlet entitled "Mind your own business." The turn went over mainly because of the excellent work of the principal. But, as far as the situations, lines and other qualities are concerned, the act does not compare favorably with other sketches in which Herbert has been seen.

Walter and Emily Walters, ventriloquists, the woman member of the team being programed as the only female ventriloquist doing a perfect baby, ventriloquially amused the gathering with a number of bits. The spectacle of two ventriloquists, man and woman, working side by side, is something new in acts of this sort. Both are experts in their line and they scored a good-sized hit.

Sylvia Jason and William Haig are a duo of clever entertainers who present a neat appearance and work in excellent form. The turn is somewhat long, but their performance is interesting, throughout. The offering is nicely put on and includes a number of pleasing songs and dance numbers.

Ralph C. Faulkner bears a startling resemblance to the President, which comes as a surprise. He delivers a monologue, most of which consists of a number of gags that have been heard before. He knows how to deliver it, but his material lacks quality.

Georgette and Capitola De Wolf have an act, by far the most important part of which is their display of costumes. There is a song running through it which has a pleasing melody, and some of their dances will hold the eye. Much of their vocal work, however, is difficult to hear. The turn is long and drags somewhat. It will probably interest women more than men because of the display of wearing apparel.

Marie Nordstrom, in an act consisting of pieces of verse written by her sister, Frances Nordstrom, was well received and maintained interest throughout. She is possessed of a pleasing personality, presents an excellent appearance and uses her material to the best advantage. Her opening piece, the hook and eye recitation, was nicely delivered. The talk centered about various hats was liked. There was an imitation of a ballad singer and then of the performer who sings war songs, the only deviations from the talking. A humorous bit, dealing with dance lessons, before and after marriage and a few other bits of rhyme closed.

Burns and Frabito have presented their "wop" comedy act on numerous occasions and many vaudeville patrons have seen it. Yet, it remains the same interesting offering. The team is one of the best "wop" comedy teams in vaudeville to-day.

The Magleys, Guy and Pearl, closed with a dance act which, while somewhat long for a closing act, held the crowd in until the finish. I. S.

AMERICAN

Francis and Wilson, man and woman, opened the show here and set a slow pace, which was maintained by most of the acts on the first half. The two offered some tumbling and acrobatic work with a little dancing of slight merit. Their comedy is not in the least bit funny, especially the patter and the slap-stick.

Chong is a little Chinese who possesses a pleasing voice, but has not picked a good repertoire of songs to show it off. "I Hear You Calling Me," for instance, is entirely too heavy a number for his kind of voice and should be changed for something lighter. Several numbers rendered on a banjo scored strongly, and played in Hawaiian guitar fashion were most pleasant. His yodelling bit, in which he accompanies himself on the guitar, is the best part of his act and netted him an encore at the close.

Ed Allen and Taxi, a man and a trained dog, went well with their sketch. The skit gives the dog an opportunity to go through a series of stunts, most of which are ordinary, such as fetching various articles of clothing at command. One, however, has been done by very few dogs successfully, and that is putting on a "souse." Taxi, who is the dog in the act, did this very well and received a big hand for it. The burglar bit at the close of the act has much room for improvement, but pleased here. Allen would do well to wear a better-fitting suit.

Downing and Bunin are a couple with the personality and ability to handle much better material than their present act affords, and they should get it. The gags in this act are old and put it at a disadvantage. The girl is pretty and makes a good comedienne, while the young man, although inclined to overdo certain bits, pleases as a whole.

Jean Leighton's Revue, consisting of Miss Leighton and five men in black-face, closed the first half. The act consists of some singing and gags, and a dance by one of the men.

Gladys Kelton, who opened the second section, is an attractive brunette who plays the xylophone well. She opened with a medley of operatic numbers, which, for the most part, consisted of Brahm's "Hungarian Rhapsody." The "Rosary," played with two sticks in each hand, followed, and a medley of jazz came after that. Miss Kelton took one encore, but would do well to add a few more numbers to her offering, especially in the encore, in which she should use a later number than her present one.

"Our Boy" is a good comedy playlet that wasn't given half the chance it should have by the cast who presented it here. Two men and two women are in the offering, and of the four, it can only be said that two were nearly fair. The young man who plays the part of Charlie would make an excellent juggler, judging from the dramatic ability which he displayed. The playlet is supposed to tell of the quarrels of a young married couple because of a misunderstanding, and, with a cast that knew how to act, it may have a chance to get somewhere.

Clark and Crawford stopped the show with their tramp offering. The opening part of the act can be greatly improved by the addition of newer gags, for the ones that are offered at present are older than the first joke book ever printed. The latter part of the act, especially the Scotch bits, are very good, and the Harry Lauder imitation, although not announced as such, is excellently done.

Judge and Gail closed the show with a fast going aerial acrobatic offering. G. J. H.

McVICKERS

(Chicago)

Louis Leo, evidently recently discharged from the Navy, was honored by opening the program at McVicker's Theatre with a series of feats in which he displayed his ability in knotting a bit of rope, doing some acrobatic feats, and then exhibiting cleverness in ladder balancing. Leo worked as if he had forgotten his routine while sailing o'er the billows. He was well received.

Gaynell and Mack are a man and woman who possess a wide knowledge of acrobatic, hard and soft shoe dancing. The man is very light on his feet, while his partner is a wonderful hard shoe dancer. The act elicited appreciative applause.

Casetta and Roydell attempted to display their ability as dancers of society steps but proved a miserable failure. The couple did not work in unision and gawked about the stage as if they were amateurs. Better dancing has been seen on tryout nights, and Casetta and Roydell should go in for more practice before again taking up their route.

Al Taylor stirred up the first bit of enthusiasm with a cleverly written monologue which is devoted to up-to-date topics and which is very timely. Taylor delivered his gags in tip-top style with the results that nearly everyone of them were accorded hearty laughter. Taylor is new to these parts and was deserving of the recognition given him.

The Two Ovandos officiated with some snappy selections on xylophones which kept the audience tapping time. The couple form a new duo, making a dainty appearance and playing like two old masters. Their repertoire consists of heavy operas and ragtime. Both were proficient and were wildly applauded.

McConnell and Simpson scored the hit of the program with their comedy sketch in which Miss Simpson takes the honors. It is their old act, but Chicago audiences never seem to tire of their nonsense. The offering is lively and well handled by the trio. Miss Simpson is as comical as ever and created more laughter in fifteen minutes than has been heard in the house in the past three months.

Florence Ring defied the eagle eye of the committee of fifteen by stripping down to a very dainty pair of combination in full of the audience in order to make three startling changes of costume. Miss Ring possesses a very sweet voice indeed and her numbers are splendidly done. Her costumes are dainty—what there is of them—and are well worn. She had no difficulty in convincing her audience that she was indeed artistic, both in form and ability.

Slayman Ali's Arabs, minus the usual wild whoops, closed the show. They open with a few artistic poses and then go in for some pyramid building, followed by some excellent acrobatic feats. The act is a snappy one and has been switched to meet modern ideas. This aggregation kept the audience in until the final trick was performed. H. F. R.

PROVINCETOWNERS AGAIN ACTIVE

The Provincetown Players, who will open their season on Oct. 31, intend to present a new bill every five weeks instead of every four weeks this season, and play each for two weeks instead of one. A campaign to increase the membership is under way.

"WHAT'S THE IDEA" OPENS AUG. 25

Rice and Cady will be starred during the coming season in "What's the Idea?" to be presented by F. V. Peterson. The offering will open its season in Schenectady on Aug. 25. In the cast will be seen Ruthie Francis, Louise Wolf, Bessie May, Marion Vernon, William Dougherty, Jack Bernard and others.

VAUDEVILLE

CARLOS SEBASTIAN & CO.

Theatre—*New Brighton.*
Style—*Dancing.*
Time—*Twenty minutes.*
Setting—*Full stage (special).*

Carlos Sebastian is already known to theatregoers as a good dancer, and his new act, in which he is assisted by Olga Myra, is proof of his ability. Arthur Anderson assists at the piano and gives a good account of himself.

Before anything is said about the dancing or the act itself, mention should be made of the costuming and the settings, which are excellent. The setting, particularly, is artistic. At the rear of the stage, which is set in light blue, is a staircase which leads to another stage some feet higher than the house stage. On this, a special set for each number is shown.

The act opens with Sebastian on a settee dreaming of "Bubbleland," and Olga. The curtain to the other stage then rises and "Bubbleland" is shown, with Olga amidst a multitude of various colored and sized balloons, flying in mid-air. She plays the violin and, at the same time, dances with him.

Carlos, also displays a good voice in some singing. A dance by Olga, with the violin, follows, and is well done. The next number, by the two, is programed as a "Dardenella Dance," a Spanish fantasy.

After a well-executed piano solo by Anderson, the two then go through a "Raffles Pantomime Dance," which portrays, in dancing, a Raffles taking a lady's jewels from her boudoir, while she dozes. She awakes and the dance which follows is related to the Apache, and is excellently done. They close with a fast jazz number.

The act, as it stands, is ready for a position on any big-time bill. G. J. H.

U. S. NAVY GLEE CLUB

Theatre—*New Brighton.*
Style—*Singing.*
Time—*Twenty minutes.*
Setting—*In three (special).*

Thirty-three gobs, one more at the piano, and Jerry Swineford conducting, make up a singing act that will score in the big time houses. All are arrayed in white uniforms and present a very attractive appearance. The gobs are at present all regulars, but will be discharged next week so as to enable them to go on tour.

Opening with the "Soldiers Chorus" from "Faust," they offered a variety of songs that are not usually heard in vaudeville, for most of them are special numbers. A few camp songs are also included in the songalogue. One of the boys renders a whistling solo and does it well.

All of them sing well and, with a little more to the offering, it will find easy going. G. J. H.

VIOL - INN

Theatre—*Proctor's 23rd St.*
Style—*Musical comedy.*
Time—*Twenty-four minutes.*
Setting—*Special.*

Herman Timberg's old act with Saranoff now heading it instead of Timberg. Rest of the company is unchanged. Saranoff is a better violinist than Timberg, but does not do as well as Timberg did with the talk, nor can he dance as well.

The turn runs with a fair amount of smoothness and will probably be able to hold its own in the better houses before long. It is not as yet quite ready for the big time, however. The comedy portion of the turn, that centered about the hotel boy, needs bolstering up, but otherwise the offering needs little changing.
I. S.

NEW ACTS AND REAPPEARANCES

MOREY, SENNA AND LEE

Theatre—*Keeney's.*
Style—*Singing.*
Time—*Twenty minutes.*
Setting—*In one.*

Morey, formerly of Harris, Golet and Morey, has two new partners with him, and is doing an act much the same as the other. The only change is the elimination of the piano and the new song numbers. The opening is the same and so is the closing. The act is a well put together and rendered song offering, with plenty of comedy interspersed. There is a certain amount of suggestiveness about some of their remarks, but they got over big.

They open with a chant, strumming upon various instruments. This is followed by a solo number by the tallest of the three, in which the others sing parodies on his version of a song. Then comes a solo by the shorter of the three. A comedy bit in which a line, "without a shirt," is used is suggestive, but is a sure fire laugh getter.

For a closer they sang their famous "Room 202." As an encore they sang their own version of "Ja-da."

The act will undoubtedly follow in the footsteps of its predecessors. In a measure, it deserves to. It lacks only one thing that the other had. It does not compare to the other in the rendition of "blues" numbers. S. K.

McCORMACK AND MELLON

Theatre—*Royal.*
Style—*Dancing and Singing.*
Time—*Fourteen Minutes.*
Setting—*In one.*

Joseph McCormack and Harry Mellon are two clever dancers who work smoothly and display a number of difficult steps. Their singing is fair, as is their attempt at dispensing comedy.

But their dancing, the feature of the act, is excellent. Both are masters of eccentric dancing and are a likeable pair. They have everything in their favor and should have no trouble in any other big time houses.

They started with a "Dixie" song, together. This was followed by a ballad rendered by one of them on the violin, concluding with a few steps. The other member of the team then did an eccentric dance that brought the house down. Each then did a dance alone, followed by a few gags and bits of talk. At the finish, one of them was dancing while playing the violin, the other dancing at a lively rate. They danced off together. I. S.

LOLA GIRLIE AND COMPANY

Theatre—*Eighty-first St.*
Style—*Dancing.*
Time—*Fourteen minutes.*
Setting—*Special.*

Lola Girlie, formerly with Ivan Bankoff, is now presenting a new dancing act in which she is assisted by two girls, programmed as Mlle. Iona and Lillian. Both of these girls dance well. The principal is a capable exponent of the art of stepping and the girls give her excellent support. The offering is ready for the big time right now.

An interpretive dance by the trio started the act in fine fashion. One of the assisting girls then did a dance which was one of the best portions of the act. There was another dance by the Misses Iona and Lillian, after which the principal did a dance alone, which was not so good. The three closed with an ensemble dance which met with approval and made a worthy closing number.
I. S.

CHARLES LIPSON AND CO.

Theatre—*Keith's, Jersey City.*
Style—*Comedy playlet.*
Time—*Twenty minutes.*
Setting—*Full stage and one.*

The author of this sketch must have been acquainted with Columbus, or someone who lived before his time, for the theme of the playlet, the way in which it has been carried out and everything else about it shows age and a distinct lack of originality. Authors of motion picture scenarios, playwrights, successful and unsuccessful, have used the same plot so many times that even the Jersey City audience took it with a spirit of indifference.

The act is presented by a cast of four, two men and two women. The principal has a Hebrew character role, but his dialect is very unnatural. The fellow who has the part of Kelley, the Irish member of the police force is only fair. The other two members of the company have very easy parts. The offering, as a whole, is much below the standard required in the better houses.

The curtain rises on a drop in one, depicting a pawn shop. A feminine figure, draped in black, slowly works its way toward the entrance. A child is huddled close in its arms. Darkness makes the scene all the more sombre. The figure walks into the pawnshop, whereupon the curtain drops and a slide is flashed upon a screen, bearing the inscription "Eighteen years later."

Whether this portion was intended for a laugh or was meant seriously is difficult to determine. If it was meant as a bit of comedy, it succeeded, for the greater part of the audience grinned.

Scene number two sees the interior of the home of the pawnbroker. A girl, busy at one side of the room, instantly suggests that she is the child of the other scene. The old man is playing pinochle with the young detective, Kelley. Peculiarly, the Irishman is outplaying the Jew. The old man is worried about something, and Kelly has trouble getting it out of him.

The pawnbroker finally divulges a secret. He tells a tale of how in the old days he had been made hard-hearted by misfortune. He became wealthy, but lacked sunshine in his home. Then the old woman appeared, pawned her child, and paid the interest constantly as though the baby was a commodity. The girl in his home, explains the old chap has brightened his life and he could not give her up now. Her mother, however, had claimed the girl.

Kelley then suddenly receives a call to report at the police station. He explains that he will soon return. A woman walks in and demands the child. The old fellow argues with her, but she demands the girl. She has, however, reckoned without the doughty son of Erin. Kelley comes to the rescue. He strides in and in accents bold announces that he knows the woman and that she is a notorious crook. Of course, Kelley gets the pawn ticket from her, but instead of kissing the girl, or marrying her, the final scene sees the pawnbroker and Kelley holding a sort of jubilee. The woman crook has explained her purpose in trying to get the girl. She says she met the child's mother in a cell out on the coast and got the ticket. Her only intention was to get some money which the girl's father, now deceased, had left her. Kelley warns her to make herself scarce and she vanishes. Everybody is happy. Pawnbroker concludes with the remark that some day the Irish and Jews will rule the world. Sons of Erin and Jerusalem highly pleased. Next act.
I. S.

BILLY AND IRENE TELAAK

Theatre—*Proctor's 58th St.*
Style—*Singing and instrumental.*
Time—*Fourteen minutes.*
Setting—*In two.*

After an introduction by the orchestra and the young lady at the piano, Billy renders a popular jazz number which is an incongruous opening, for the jazz in the midst of the classical does not mix.

Following the song, both do a dance which he completes alone and which revealed one of the big faults of the act. Both are attractive and have personality. But they have a variety of different steps, which they are so anxious to present all at once that there is hardly any connection between one and the other. A little more grace to their movements would not harm their dancing in the least, especially Billy's.

The remainder of the offering consisted of violin playing by both of them. Some of it resembled playing, but most of it reminded one of a conference of cats on the back fence at midnight. The reason for that may have been that they have poor instruments. Another reason may be that they forgot to rosin their bows. But we fear that the real reason is that Billy and Irene Telaak have as yet to learn to play the violin. At this house, when reviewed, the went big, and took an encore. But in a theatre where the audience understands music the result is doubtful. G. J. H.

"THE FINANCIERS"

Theatre—*City.*
Style—*Quintet.*
Time—*Thirty minutes.*
Setting—*Special, in four.*

This act carries five men who take diverse character roles. One is French, another Irish, a third Italian, a fourth Jewish, and the fifth straight.

They open with a quartet number from which the Jew is excluded, and follow with a mock business meeting of a fake film company, in which the Irishman and the Jew do all the nominating, electing, proposing and ratifying of officers. A banquet of "Brotherly Love" is then given, but when they sit down to a table, a fight starts between the "Wop" and the Jew over which has a right to most of the table.

The Frenchman then comes in and soon there is a small imitation of "The Tower of Babel." The Irishman acts as judge of the foreign language contest and declared the Jew the winner, as his language has them all stopped. They closed with a song number in which they harmonized nicely. For an encore they sang another comedy song number.

This act should find no truoble in getting a feature spot on the small and better small time bills. S. K.

JOHN CUTTY

Theatre—*Fifth Avenue.*
Style—*Musical.*
Time—*Ten minutes.*
Setting—*One and two.*

John Cutty, formerly of the Musical Cuttys, is presenting a single which includes work on the marimba, cornet and piano. He is a chap who presents a modest appearance and generally is a retiring sort of fellow. His playing is fully up to the mark and will probably enable him to score a success on the better small time.

He opened with a medley of popular selections upon the marimba, in one. A piano solo, well played, followed in two, and, after playing a classical piece, he closed with a popular tune. A ballad upon a cornet was followed by a jazzy tune. Cutty closed with what he styled a negro version of a bugle call, given on the cornet, and a popular dance melody. The manner in which he rendered the selection drew a generous round of applause, fully merited. I. S.

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JUST ONE LONG SEASON

The term, "end of the theatrical season," is losing its significance. There does not appear to be any considerable cessation of theatrical activities due to the coming of hot weather, as in the past.

This was evidenced earlier this Summer, when not only did most of the important shows continue running, but new shows, musical as well as dramatic, have been opening from week to week, their owners apparently being unmindful of the Summer traditions of the past.

A number of road shows did close, as of yore, but the owners of these, for the most part, are sorry they did, and now have called the members of their companies together for early rehearsal so that they may be sent on tour again befor September 1, if possible.

All of which is indicative of the great demand throughout the country for all forms of theatrical entertainment. It also portends a new era for the show business.

This does not mean that the public will take to its heart any sort of show that producers see fit to foist upon it. As a matter of fact, the public was never more discriminative than it is at the present time. The people want good shows, and, the the case of musical plays, it will not patronize ones that have no semblance of lavish expenditure.

Until this Summer, most of the important theatres were closed by the first week in July. But not so this year. During that month at least two dramatic successes were holding over at theatres along Broadway, and, in addition, there were at least ten other kinds of plays showing to capacity, and unprecedented number of first-class productions to be running in first-class houses in July.

This had the effect of causing producers to hustle their new shows into shape for early presentation. Mid-season terms and rentals prevailed for all classes of houses along Broadway. The result is that by September, the actors' strike permitting, there will not be a single first-class house closed. Every one of them will house some show, and, in addition, will have a waiting list of producers.

TWENTY-FIVE YEARS AGO

Patti Rosa died in New York.

Wally Eddinger had his first hair-cut at Patchogue, L. I.

Frederick Bond was with Marie Jansen in "Miss Dynamite."

Living Pictures were refused permits to show at Pittsburgh, Pa.

Cora Tanner sang at the Manhattan Beach Theatre, Coney Island, N. Y.

Charles Frohman's Stock Company opened at the Baldwin, San Francisco, in "Sowing the Wind."

The Boston Howard Atheneum Star Specialty Company included Caicedo, Eunice Vance, Kalkaska, the Eddy Family and Pitrot.

Answers to Queries

C. R.—Henry DeVries is the inventor and owner of the act "Camouflage."

Z. M.—Klaw and Erlanger produced "Pollyanna."

D. B.—"The Prime Minister" was written by Hall Caine.

A. N.—William O'Clare was an Irish singing comedian. He played the U. B. O. circuit.

G. K.—Harry Fitzgerald is a booking agent with offices in the Palace Theatre Building.

S. D.—Sophie Tucker is going into the McIntyre and Heath show. She has a jazz band with her.

Q. T.—Sarah Padden appeared in "The Clod." It was a Washington Square Players' playlet.

C. B.—Ernest R. Ball is a composer. Yes, he has been appearing in vaudeville with Maud Lambert.

C. B.—William Desmond played the leading role in "Kilmeny." It was a Morosco Photoplay, Inc., production.

D. G.—Wilton Lackaye was seen in a criminal play last season. Yes, he has a son, Wilton Lackaye, Jr. Don't think so.

W. S. S.—The young lady to whom you have reference is Ray Kussar. You can address her at the Winter Garden.

C. B.—Elsie La Bergere formerly did a posing act with the "Maids of America" company in burlesque.

H. B.—"Mr. Myd's Mystery" was a three-act farce presented at the Comedy Theatre by Joseph Brooks, opening on Aug. 16, 1915.

M. H.—"Watch Your Step" opened at the Illinois Theatre, Chicago, on September 5, 1915, with Frank Tinney, Mr. and Mrs. Vernon Castle, Brice and King and Harry Kelly in the cast.

C. M. J.—Flo Lewis has gone back with her old vaudeville partner, Jay Gould. Tot Qualters is playing her role in Jimmy Hussey's act.

G. H. K.—(1) Jimmy Hussey is not married to Flo Lewis. (2) Flo Lewis was formerly teamed up with Jay Gould and later with Frank Joyce. (3) Art Northrup, the pianist of the act, wrote the music and Hussey the lyrics. (4) The member that does the dance to which you refer is the drummer, Stewart Allen.

W. S. J.—The organization to which you refer was known as the Actor's Society of America. The annual meeting you mention was held on Thursday, June 10, 1915, at the Amsterdam Opera House. William F. Haddock was elected president, George Henry Trader first vice-president, and Louise Kent second vice-president. Perhaps one of the old members of the society may see this and be able to give the information you wish.

F. K.—Birdie Conrad is Eddie Conrad's wife. He announces her as his sister for the act only. Their present act does resemble the old one in bits, but most of the material is new.

S. B. J.—If you want any information about the old Whirlwind DeForests address Tom Jones, care of the Putnam Building, as he was the male member of that team. The other DeForests you have in mind were Miss DeForest, who was Tom's partner, and Al. Jones, who took the name DeForest when Tom Jones went into the booking business. Al. is Tom's brother.

W. B.—Hazel Boyne is on the road at present in C. B. Maddock's "Not Yet Marie." A letter addressed to C. B. Maddock, in the Fitzgerald Building, will be forwarded to her.

GRACE LA RUE MUST ACT DOWN TO PART TO PUT NEW PIECE OVER

"THE WONDERFUL WORKSHOP."—A romantic comedy in three acts, by Hale Hamilton and Luther A. Reed. Produced August 4, 1919, at the Fulton Theatre, Oakland, California.

THE CAST.

Morgan Craig	Hale Hamilton
Wilbur Oglevie	Frank K. Wallace
Shelly Willis	Seldy Roach
Robert Jackson	John Sheehan
Gordon Peck	Hugh Knox
Joseph Renard	Paul Harvey
Mrs. Carney	Merle Stanton
April Blair	Grace La Rue
Anthony Turner	George P. Webster
Herbert Lawton	Frank Darien
Manny Seibold	John Ivan
Clarence (Japanese servant)	Elbert Horton
Dudley Quail	Jerome Sheldon
Maid	Mildred McNeil
Mrs. Wilbur Oglevie	Marie Dunkle

With a view of production in New York "The Wonderful Workshop" is receiving a premiere tryout at the Fulton Theatre, Oakland, Cal., with Grace La Rue in the leading role of April Blair, an abject slavey in the Home for Literary and Artistic Failures.

In this role it is necessary for Miss La Rue to school herself in a new field if she is to win recognition as a star on the dramatic stage, and it is doubtful whether the present vehicle will ever fit her type. She seems unable to act down to her new role, and there is not even a serious attempt at a slavey make-up. Rather, the star is much the same Grace La Rue that headlined two-a-day vaudeville. She has retained all that poise, elegance and self-reliance which is so foreign to a correct slavey characterization.

The action of the piece revolves around a slavey who finally becomes a marvelous stage celebrity and a theatrical success. Miss La Rue's best work, as a result, is in the third act when she has cast her slavey clothes and work-a-day atmosphere aside to become a great actress, in which act she has a chance to characterize her real self and does it admirably.

As a faithful music master and a disguised young millionaire, Hale Hamilton, in the role of Morton Craig, is excellent. The supporting cast handle their respective roles artistically and with understanding.

There is no place in the play that the suspense element is exceptional, the end of the piece being obvious almost from the very start. The metamorphosis in the slavey's philosophy of life between the acts is more stagey than real, for in one act she is a simple Pollyanna, while in the following she has changed into an actress who is worldly-wise with but little thought for the rest of the universe.

FAY SIGNED FOR NEW PIECE

Frank Fay, at present appearing in "Oh, What a Girl!" at the Shubert Theatre, has been engaged to play the leading role late next fall in "Strictly Business," a musical comedy. "Strictly Business" is a musicalized version of "The Third Party," and will be staged by Edward Clark, who wrote and staged "Oh, What a Girl!"

Rialto Rattles

IT DAWNS UPON US—
The critics were right when they said "The Red Dawn" wouldn't see much daylight.

IN THESE DAYS OF H. C. L.
Oliver Morosco ought to be able to get any price he demands this season for "Civilian Clothes."

THEY TOO
Leo Newmann, the ticket broker, says he thinks the actors at the Marionette Theatre, that opens Friday night, will go out on strike next week.

WHO STARTED THE WAR
Harvey Green wants to know how the managers came to get mixed up in a fight with the A. E. F. He says he thinks they have enough to do fighting the actors.

LOOKING AHEAD
Wonder what will happen when the Shimmey grows old. Probably someone will then introduce a dance in which you only move your ears.

GEORGE IS PERPLEXED
George King wants to know how it is that Billy Watson hasn't tried to sign Galli-Curci for his show. "I hear she's pretty good," says George.

THINGS YOU NEVER SEE
Joe Towle with a big head of hair.
Eva Tanguay opening a show.
Belasco failures.
The S. R. O. sign at the Public Library.

BOX-OFFICE SHOW TITLES
Still Listening to Lester.
The Haul of Babylon.
The Royalty Vagabond.
She's a Good Drawing-Card.
Monte Carlo, Jr.

FAMOUS STRIKES
Gold—In California, 1848.
Diamonds—In Kimberley.
Garment Workers—Every season.
White Rats—Scampered two years ago.
Equity—Now till the end.

THINGS WORTH HAVING
Bob Baker's knowledge of the stock market.
Arthur Lyons' pompadour.
Sam Bernstein's opinion of himself.
Everybody else's opinion of Sam Bernstein.

WORSE AND WORSE
We gladly agree with friend Omar Khayyum,
That this little world's getting all on the bum,
For how can a fellow now have a good time?
There can't be wild women without any rum.

NOTES OF THE OFF SEASON
Harvey Green spends the week end at Canarsie.
Phil Busch finds out that too many "hot dogs" are bad for the interior.
Allan Spencer Tenney cleans out the supply of toothpicks at the Automat.
Al Leichter forgets to ask for matches with his Meccas.
Abe Feinberg takes a haircut.

THEATRICAL FAIRY TALES, NO. 5
An actor was once greatly shocked to find out that so many of his fellow performers had each been married more than once. "To find that such is the condition grieves 'muh' sorely," said he, having discovered that expression in a book of verse, "only one wife was intended for each man." Soon he married, and before long he got sick of his bride. He would not sacrifice his principles, however, and held on to her. But, believing that it was perfectly proper to do as the Romans do in Rome, he moved. But not to Rome; no, it was either to Salt Lake City or Constantinople. We can't remember just which.

CHICAGO NEWS

FIVE THEATRICAL WOMEN ALL ASK DIVORCE IN ONE DAY

Irene Williams, Evelyn La Rue, Grace De Winters, Cleo Day and Martha Batchelor Each Wants to Be Free—Other Cases Await Trial.

While race riots were at their height, actors' strikes holding attention and all sorts of unrest being had in the city, five actresses appeared in court in a single day here and demanded they be given a divorce decree immediately. All were represented by Attorney Leon A. Berezniak.

The first was Irene Williams, prima donna of the "You'll Like It" company, which went on the rocks in a single day at the Playhouse a few weeks ago. In private life Miss Williams is known as Mrs. Louis Gerard Blume, wife of a wealthy eastern cabaret and hotel proprietor. She was married in New York City Dec. 21, 1915, and separated from her husband on Feb. 7, 1917. She charges "extreme and repeated cruelty."

Next came Evelyn La Rue, formerly of "The Follies," whose divorce bill against John Joseph Coogan, dancer, was heard by Judge O'Connor. Mrs. Coogan testified that she was married July 26, 1917, after being wooed for two years. Twenty minutes after the marriage, she alleges, her husband deserted her and joined the navy.

Grace De Winters, the popular female ventriloquist, was the next to receive consideration. She sued her actor-husband, James Francis Cormican, for divorce, charging him with cruelty, intoxication and squandering $15,000 of her personal money.

Then came Cleo Day, charging John Cyril Day, known on the stage as Jack Daily, with deserting her a year after their marriage in 1909.

And last, but not least, came Martha Batchelor, charging Alfred Batchelor with extreme cruelty and drunkenness. The act worked under the team name of Batchelor and Batchelor. They were married June 29, 1918, and separated March 15, 1919.

According to theatrical lawyers in Chicago, there are hundreds of other theatrical divorces awaiting an opportunity to be presented to the courts. It is said that 1919 divorces will outnumber any three preceeding years 5 to 1.

HOUSES ARE RE-OPENING

Woods and Olympic Theatres have terminated their dark period and reopened Sunday night. "Up in Mabel's Room" was seen at Woods and Fiske O'Hara in "Down Limerick Way" had the honors at the Olympic.

Chicago is promised a long list of new attractions, starting hereabouts on Aug. 17, when "Take It From Me," a musical comedy by Will B. Johnston and Will R. Anderson, will open at the Studebaker. Zoe Barnett, Fred Hilderbrand, Alice Hills, Douglas Levitt, Helen Rafferty, James Dyrenforth, Ruth Lockwood, William Balfour, Harry Burnham and the Gardiner Trio will be in the cast.

On Aug. 21 "Three Wise Fools," headed by Claude Gillingwater, Harry Davenport, Howard Gould and Helen Menken, will make its appearance at Powers.

Aug. 21 will usher in "Seven Miles to Arden," which will come to the Olympic. Aug. 24, "Sometime," a musical comedy production, will come to the Garrick. In its cast will be Frank Tinney, Ida May Chadwick, Clara Palmer, Mabel Ferry, Mildred Le Gue and De Haven and Nice. On Aug. 25 "On the Firing Line" will open at the Blackstone Theatre, with Laura Hopes Carew in the leading role.

"Keep It to Yourself" will come into the Princess Theatre, with Ethel Standard and Edwin Nicander in the cast.

"Listen Lester," with Gertrude Vanderbilt, will open at the Illinois.

Julia Sanderson and Joseph Cawthorne will be seen at the Colonial in "The Canary," which will open at the Colonial Theatre on Sept. 7.

Sept. 21 "Tea for Three" will be served at the La Salle Theatre, with Arthur Byron, Frederick Perry and Elsa Ryan in the cast.

STAR & GARTER OPENING READY

The Star and Garter Theatre, the west side burlesque house, will open on August 17 with its initial offering, the Star and Garter Show. The theatre has been redecorated and repainted and now makes a remarkable appearance.

WALES WINTER'S BROTHER DIES

Wales Winter was called away from his work last week, due to the death of his brother in New England.

STRIKE CLOSED HOUSES RE-OPEN

During the recent race riots all south side theatres were ordered closed by the military and police. The theatres effected were those that laid in the rioting zone, which extended from the edge of the loop to 63rd and Halsted streets. The houses were permitted to open Saturday, following the withdrawal of the military forces from that area.

ACTOR'S CLUB RAISES $1,500

Fifteen hundred dollars was raised at an actors' vaudeville show held at the Actors' Colony at Muskegon, Mich., last week. The money will be used to enlarge the colony boat club.

CIRCUS PARADE TIES UP TRAFFIC

The parade of the combined Ringling Brothers, Barnum and Bailey Circuses, tied up traffic for nearly two hours on Monday morning. The parade itself could not continue steadily, but was tied up several times, due to the jamming of traffic in the loop streets. Otherwise, the parade did not cause any more than the usual amount of excitement.

REVUE OPENS THIS WEEK

Henry Brown's "Tip Top Revue" will be ready for presentation here next week. Brown has introduced a number of girl acts to this vicinity, his last success being "Over the Garden Wall." The act will be seen at one of the outlying vaudeville theatres.

FAGAN BENEFIT PROGRESSES

Plans for the Barney Fagan testimonial at the Manhattan Opera House on Sunday, August 31, progressed much last week. The performance will end with a dancing contest for professionals, a prominent firm donating gold and silver medals of value for the two best dancers.

Among the artists and others who will appear are Raymond Hitchcock, Willie Collier, McIntyre and Heath, Lew Dockstadter, Louise Dresser, Eddie Leonard, Ned Waybirn, Andrew Mack and Ziegfeld Follies Girls, Frank Sheridan, Burr McIntosh, George Wilson, Bert Williams, Julius P. Witmark, Ed. Marks, Harry Von Tilzer, Irving Berlin, William Jerome, Nora Bayes, Willis P. Sweatnam, Holbrook Blinn, Marie Dressler, Louis Mann.

STOCK AND REPERTOIRE

GOVERNMENT AGENTS RAID OFFICES OF PLAY BROKER

J. Devaney and His Sister, Who Had Been Conducting Firm Under the Name of "Billie Jones," Arrested and Held in $5,000 Bail in Chicago

CHICAGO, Ill., Aug. 11.—Department of Justice agents, acting under instructions of Assistant District Attorney Melroy, who is aiding Ligon Johnson, of the United Managers' Protective Association, raided the offices here of J. Devaney, who had been conducting a play brokerage office, and arrested him and his sister.

For many seasons past, play pirates all over the country have been causing untold trouble to owners and brokers of stock plays, by misrepresentation and theft, and the arrest of Devaney and his sister is the beginning of an extensive country-wide clean up.

Devaney and his sister, the government officials say, had been offering to stock producers such plays as "Seven Keys to Baldpate," "The Girl of the Golden West," and "Within the Law" for royalties of $3 a week. The charges made by the legitimate brokerage firms usually amount to $1,000 per week for the use of these plays, and the ridiculous prices that Devaney asked aroused suspicion.

Copies of Devaney's catalogs were then placed in the hands of Ligon Johnson, attorney for the Protective Association, and he immediately began an investigation, with the assistance of P. R. Hilliard, of the Department of Investigation, Department of Justice, and Assistant District Attorney Milroy. Johnson discovered that Devaney had no right to offer any of the plays listed in his catalog for lease, and that many of them were alleged thefts from original manuscripts which were the property of several of his clients.

Accordingly, Hilliard arrested Devaney and his sister, and they are being held in $5,000 bail awaiting trial on a charge of play piracy. Devaney's operations netted him a good sized little fortune and cost managers several thousands of dollars in loss of royalties.

Prior to the war, nine play pirates had been arrested and convicted, but the war made it necessary to suspend operations against them. Now, however, the managers have decided to resume their clean-up, and Devaney is the first to be caught in their net.

SHEA ENGAGES CAST

P. F. Shea has signed the following people for his stock company at Holyoke, Mass.: Frank Bond, leading man; Richard Morgan, juveniles; Eugene Shea, comedy; Walter Ayres, heavy; Alex Guin, general business; John Hamilton, the same, and James Kennedy, also for general business.

Emma Martin will be the leading lady; Carlotta Irwin, ingenue; Augusta Durgon, second business; Emma Ehrl Butt, second business.

The theatre is being entirely renovated and the house will open on Labor Day, Sept. 1, with "On Trial" as the initial piece.

ARREST ACTOR AFTER HOLD-UP

Francis Fleming, of Bridgeport, Conn., an actor whose real name, the police say, is Sheehan, was arrested Sunday morning at Forty-sixth street, near Broadway. He was alleged to have been running away from the scene of a hold-up in which Louis Munno, auto supply dealer, of Forty-sixth street, was the victim.

Patrolman Delaney, who arrested Fleming, claimed that he had a bank-book showing deposits made in the name of Sheehan. He also said that, after he arrested the actor, Fleming bit him on the cheek. He was held in $1,000 bail by Magistrate Frothingham.

JOINS DES MOINES CO.

Eddie McHugh, who has just returned from France, where he served fourteen months, has been engaged for the Elbert and Getchell stock company at the Princess Theatre, Des Moines, Ia., through the offices of Wales Winter.

REOPEN LABOR DAY

GERMANTOWN, Pa., Aug. 12.—The May Desmond Players, who played here last season, will reopen at the Orpheum Theatre here on Labor Day, using either "Peg O' My Heart" or "Pollyana" as their opening vehicle.

OLLIE LOGSDEN TO RETIRE

Ollie Logsdon, who, about a year ago, was married, has rented her office and, it is reported, is about to retire from the theatrical field permanently.

FIFTH AVE. CO. STARTS SEASON

Brooklyn's stock season was started on Monday by the opening of the Fifth Avenue Theatre with "Bought and Paid For" as its premier attraction. The Fifth Avenue Stock Company played forty-six weeks last season, and will try to beat the record this year.

Mae Melvin and W. O. McWatters will play the female and male leads, respectively. Edwin Vail will again direct the company.

BAINBRIDGE ENGAGES PEOPLE

Minneapolis, Minn., Aug. 11.—The Shubert Stock Company, of this city and St. Paul, under the management of A. G. Bainbridge, has engaged the following people, through the Packard Exchange, of New York: Grace Huff, leads; Ivan Miller, leads; E. A. Turner, leads; A. J. Edwards, director; Cecil W. Secret, director; John Lyons, characters; Maurice Franklyn, heavies. The company will open August 24th.

PAYTON STOCK OPENS SEPT. 1

Corse Payton intends to open with a stock company at the Crescent Theatre, Brooklyn, on Labor Day, playing "Nothing but the Truth." He will remain at that house until Jan. 1, playing on a percentage arrangement with the Shuberts. It is likely that the Shuberts will switch attractions from the Majestic to the Crescent shortly after the new year.

HORNE WITH PITTSFIELD CO.

Harry Horne, who for the last year has been with the Harold Havia Company in Halifax as stage director, is now with the Colonial Theatre Stock Company at Pittsfield, Mass., in the same capacity. The company opens on Aug. 18 and will remain there till the winter season, when it will move to Utica.

DRISCOLL ENGAGING FOR CANADA

George F. Driscoll, of His Majesty's Theatre, Montreal, is in New York engaging people for companies to tour Canada in a repertoire of the latest plays. The enterprise is Canadian as far as the finances go. The names of players engaged have not been divulged.

BURLESQUE

SHOWS OPEN ON PRELIMINARY TIME

SEASON STARTS MONDAY

Those shows on the Columbia and American wheels which have preliminary time began opening their seasons last Saturday. The regular season of the Columbia Circuit starts next Monday, while the American starts a week later. Below will be found the shows that will start before their regular season:

On the Columbia Circuit is Lew Kelly's Show, which will open in Newburgh for three days, commencing Aug. 14; "The Liberty Girls" opened in Paterson last Saturday night. The "Sightseers" opened at Waldron's Casino, Boston, last Saturday and will play Waterbury next week, before the regular season. The "Bowery Burlesquers" opened at Hurtig and Seamon's last Saturday night. Other shows that opened last Saturday night were "Social Maids," in Baltimore: Abe Reynolds Revue, in Washington; "Girls of the U. S. A.," in Pittsburgh; "Victory Belles," in Cleveland, and the "Bostonians," in Buffalo.

The "Million Dollar Dolls" opened Monday in Poughkeepsie for three days and will then jump into Dayton for its regular opening next Sunday. The "Bon Tons" opened in Newburgh Monday for three days and will go from there to Cincinnati for the regular opening, next Sunday. "Step Lively Girls" opened in Albany Monday. The "Twentieth Century Maids" opened in Toledo Sunday and the "Golden Crooks" in Detroit the same day.

Nearly all the American Burlesque Circuit shows have preliminary time. The "Girls From Joyland" opened in Wilkesbarre last Saturday and go to Scranton from there, and then on its regular time, opening the following Monday at the Star, Brooklyn. The "Crackerjacks" open Saturday at the Star, Brooklyn. Edmond Hayes Show opens at Newburgh for three days, commencing the 21st. "Social Follies" goes into the Howard, Boston, the week of the 18th. Other shows that open that date are Dixon's "Big Review," in Newark, and the "Midnight Maidens," which opens at Binghamton for three days and then goes to Niagara Falls for three more.

The shows that open on Saturday night are the "Jazz Babies," at the Olympic, New York; the "Razzle Dazzle of 1919" and Sliding Billy Watson at Toronto. "Round the Town" opens in Trenton on the 15th for two days and then goes to the Gayety, Brooklyn, the following week. The "Girls From the Follies" opened last Saturday night in Baltimore and will be there all this week. It then goes on a week of one nighters through Pennsylvania. The "All Jazz Revue" opens in Cleveland next Monday. The "Lid Lifters" opened in Cleveland last Saturday night and goes to Detroit next week.

The following shows will open next Sunday: The "Beauty Revue," at the Englewood, Chicago; "Oh Frenchy," in Milwaukee; "Grown-Up Babies," in Sioux City; the "Cabaret Girls," in St. Louis, and the "Broadway Belles," in Indianapolis. Pat White's Show opened in Milwaukee last Saturday, as did "The Monte Carlo Girls." "The Tempters" opened last Sunday in Detroit. The "Mischief Makers" opens in Niagara Falls Thursday for three days and then plays a week of one nighters into St. Louis. The "French Frolics" opened in Indianapolis on Monday. They go to St. Louis next week. Rube Bernstein's "Follies of Pleasure" opened in Scranton last Saturday night and play there all this week, going into Wilkesbarre next week, before the regular opening.

McCAULEY GIVES ORPHANS SHOW

Jack McCauley, of the Olympic Theatre, gave the orphans of the St. Michael's Home, on Staten Island, a big vaudeville show on the grounds of the home last week. He also gave each of the children a toy and a box of candy. McCauley gives an entertainment each year to the children of the Home, and has been doing it for the last eight summers. Those who appeared were Dan Coleman, Harry Steppe, Frank "Rags" Murphy, Charles Collins, Mitty Devere, Francis Reynolds, Ambark Ali and the Hudsons.

SUTHERLAND CHANGES CREW

Several changes have been made by Manager Sutherland, of the Casino, Brooklyn, in the crew of his house. Tom Yundt has been engaged as stage carpenter in place of Jack Hinchie, who has been at the house since it opened. Jack Leslie will be the new doorman.

Others who will return to their old posts are Howard Sloane, treasurer; Ben Harris, orchestra leader; James Brooks, property man, and Bob Steadman, electrician.

WILL PLAY SPLIT WEEKS

The shows of the Columbia Amusement Company will play a split week at Newburgh and Poughkeepsie, in place of Providence, until a house in the latter city can be made ready for them. Harry Hastings' Big Show will be the first Columbia show to play the split and will open there on the regular season, starting next Monday, Aug. 18.

PLAYERS SIGN

Hallie Dean has been engaged by Barney Gerard as soubrette of the "Girls De Looks." Babe Healy has been transferred to "Some Show." Stella Rose goes with Ben Welch as soubrette and Violet Buckley with "Beef Trust" Billy Watson's "Parisian Whirl." All were booked through the office of Roehm and Richards.

"GIRLS FROM FOLLIES" OPENS

Baltimore, Md., Aug. 9.—"Girls From The Follies" opened its season here at the Gayety, to-night, to capacity business. The show went over big. In the cast are Fred Binder, Harry C. Van, Larry Larribee, Ralph Rogers, Elsie Donnelly, Anna Armstrong, Shirley Mallette and Theodore Murphy.

HARRY WELCH REHEARSING

Harry Welch has completed his contract with the Ideal Film Company, and is now rehearsing with the "Follies of the Day," the show he was with last season. He has been working all summer for the film concern at Hudson Heights.

GRANT GOING WITH GERARD

John O. Grant, who was to have gone with "Oh My Dear," a Comstock and Gest show, was signed late Monday afternoon by Barney Gerard to handle the straight part in his "Some Show" company. He replaces John Williams, who was taken ill.

GOING TO EUROPE

Minnetti and Sidelli have booked passage to sail on the Celtic August 30. They open in Paris for four weeks late in September. Their bookings call them over on the other side until 1921.

HOWE SIGNS FLOYD

Walter C. Floyd has been engaged by Sam Howe as juvenile straight for his Columbia Circuit show. He recently closed with Barney Williams' Show.

BABE WELLINGTON TO CLOSE

Babe Wellington will close at Kahn's Union Square Saturday night. She opens at the National Winter Garden on Aug. 23.

NAME HOLDERS OF NATIONAL FRANCHISES

ALSO GIVE TOWNS EN ROUTE

General Manager Charles E. Barton, of the National Burlesque Circuit, stated last Saturday that the circuit will inaugurate its first regular season on Monday, Sept. 8, in the East and on Sunday, Sept. 7, in the West.

A list of franchise holders were given out at the same time, among them being the names of T. W. Dinkins, James Lake and Harry Hart, who had shows on the American Burlesque Circuit last season. Others are Tom Coyne, Louis Reals, Richard Zeisler, Michelena Pennetti, Dan Guggenheim, Louis Lessor, Ed Edmondson, James A. James, Lou Sidman, Henry Goldenberg, Simon Driesen, George A. Clark, Bert La Mont, William Graham, Charles Clark, Joe Rose, Oscar Dane and Harold Hevia.

Instructions have been issued to all franchise holders that they must carry out a vigorous campaign of advertising both in the newspapers and on billboards. They must also carry advertising agents with every show, and it was said at the office of the company that some of the shows will carry a second man.

It was also said that in a number of the houses a permanent chorus of ten girls would be retained in addition to the sixteen carried by the companies.

As an incentive to house managers, as well as to show managers, the directors of the association have agreed to offer, as a bonus to the ten shows and houses playing to the largest gross business on the season, a sum equal to 25 per cent. of the profits of the circuit.

Instructions have been issued by General Manager Barton that the owners of shows must give clean entertainments. No dancers of any kind will be allowed. Managers must also equip their shows with everything new in the way of scenery and costumes. A new system of censorship will likewise be instituted which, it is hoped, will prove satisfactory and beneficial to the circuit and traveling managers. Below is given a list of the cities in which the shows will play.

Montreal, Schenectady, Troy, Rochester, Buffalo, Cleveland, Detroit, Chicago, Milwaukee, Chicago, Hammond, Gary, Ft. Wayne, St. Louis, Louisville, Cincinnati, Columbus, Pittsburgh, one week one-night stands, Baltimore, Philadelphia, two weeks, New York, Brooklyn, one week one-night stands, Boston.

Schenectady and Troy will play three-night stands, and Hammond, Gary and Fort Wayne will play two nights each.

Negotiations are now pending, it is said, with other houses and producers, so that by the time the season opens there will, undoubtedly, be additions to the circuit.

GOING INTO BURLESQUE

Mr. and Mrs. Ed Evans, the latter formerly known as Dot McCraie, one of Mack Sennett's original bathing girls, have signed with Sim Williams, and will be seen in burlesque this coming season.

PERRY TO PRODUCE SHOWS

Jack Perry has been engaged by the Minsky Brothers to produce the shows at the National Winter Garden this season. The house will re-open Saturday night, Aug. 23.

FRANCIS TO CLOSE

James X. Francis will close at the Union Square Aug. 23 and open at the National Winter Garden the following week.

Burlesque News continued on page 33

SHUBERTS BOOK "PEEK-A-BOO"

Jean Bedini's "Peek-a-Boo," which had a successful run at the Columbia all Summer and terminated at that house last Saturday night, moved across Broadway to the Central Theatre and opened there on Monday.

Arrangements were completed last Saturday morning with Bedini, Bobby North and Lee Shubert, through Sam A. Scribner, general manager of the Columbia Circuit, to place this show at the Central for a two weeks' engagement. The house had been dark for a week and the Shuberts did not have an attraction to put in.

"Peek-a-Boo" has the same cast at the Central that it closed with at the Columbia, but there will be several changes when the show opens its regular season on the Columbia Circuit on August 31 at the Gayety, St. Louis. Abdalala and Gillette will replace Clark and McCullough, and Marie Sabot and George Brooks will replace Emmy Barbier and Jim de Forest.

"Peek-a-Boo" will only lose one week of its regular time on the Columbia Circuit, as it was not to open until the week of the twenty-fourth at the Gayety, St. Louis. This week will now be filled in by "Hello America," which will switch routes with the "Peek-a-Boo" show. "Peek-a-Boo" will close at the Central Saturday night, the twenty-third, and leave New York the following Tuesday for St. Louis to rehearse the new people for the opening.

This is the first time on record that a Columbia Amusement Company show has ever jumped direct from the Columbia Theater to a Broadway house and be recognized as such an important factor by Broadway managers. A number of years ago Gordan and North booked their burlesque show, "The Merry Whirl," at the New York Theatre, but they did this independently of the Columbia Company.

ROSE SIGNING PEOPLE

Lew Rose has signed, so far, for his stock company in New Orleans Ben Pierce, Eddie Miller, the Castle Trio, Jean Leonard and Mable LaMonia. Miss LaMonia will put on the numbers, while John Black has been engaged to produce the shows. They were all booked through Lou Redelsheimer. The company will open September 13.

MARION FILLS ROSTER

The roster of the Dave Marion Show this season is Dave Marion, Babe La Tour, Sid Gold, La Prince and Kennedy, Eddie Gerard, Watson and Smith, Agnes Behler, Inez de Verdier and Frankie Smart. Bob Travis will manage the show and Baron Nat Golden is going ahead.

SOUBRETTE OPERATED ON

Gerry Fleming, soubrette of Charlie Robinson's "Parision Flirts," was unable to report for rehearsal of her show until the latter part of last week, due to the fact that she had but recently been discharged from a Philadelphia hospital, where she was operated on.

POWERS GOING TO JERSEY CITY

Jimmy Powers has been engaged to manage the Majestic Theatre, Jersey City, which the Columbia Amusement Company books. He succeeds James Sutherland, who will manage the Casino, Brooklyn, this season.

LAURA BIGGAR SETTLES

Laura Biggar, now living in Los Angeles, is now free to return to the East, as her son has settled a judgment which has been held against her for the last fifteen years in the New Jersey courts. J. Willis McConnell, a son by her first marriage, has settled the $55,000 judgment which Mrs. Agnes M. Hendricks, of Brooklyn, secured against Miss Biggar fifteen years ago for the alienation of her husband's affections. With interest, the judgment amounted to $100,000, but McConnel settled with Mrs. Hendricks for $15,000.

PUTS OVER ANOTHER ONE **BROADWAY** PUTS OVER ANOTHER ONE

DON'T LOSE THE OPPORTUNITY TO HEAR

VAN AND SCHENCK'S

DELIGHTFUL AND POWERFUL INTERPRETATION OF OUR LATEST SONG SUCCESS

SWEET KISSES

(THAT CAME IN THE NIGHT)

MUSIC BY ALBERT VON TILZER WORDS BY LEW BROWN AND EDDIE BUZZELL

As sung by them in

ZIEGFELD'S FOLLIES OF 1919

WE WOULD LIKE TO OFFER THIS SONG TO YOU, AS THERE ARE UNDOUBTEDLY MANY SINGLES AND DOUBLE ACTS IN VAUDEVILLE WHO COULD USE THIS SONG TO ADVANTAGE. HOWEVER, WE AGREED TO RESTRICT THIS SONG FOR VAN & SCHENCK DURING THE NEW YORK RUN OF THE ZIEGFELD FOLLIES WHICH WILL END IN SEPTEMBER. WE WILL BE GLAD TO ANNOUNCE THE DATE OF ITS RELEASE LATER ON.

BROADWAY MUSIC CORPORATION

240 Tremont St., Boston, Mass. | 37 South 9th St., Philadelphia, Pa. | WILL VON TILZER, President 145 West 45th Street, New York City | Calumet Bldg. St. Louis, Mo. | State Lake Theatre Bldg. Chicago, Ill.

MELODY LANE

GOVERNMENT CAN STOP MUSIC PRICE CUTTING

Trade Commission Which May Be Appealed to—Case Has Power to End Unfair Methods of Competition

The notice sent to the F. W. Woolworth Co. recently by Maurice Goodman, attorney for the Music Publishers' Protective Association, stating in general that unless the retailers stopped cutting the price of high priced musical publications to the low popular price that an appeal would be made to the Federal Trade Commission, has created much discussion in music publishing circles. While no statement has been made by the Woolworth Co. regarding its plans, it has been stated among publishers that the price cutting is at an end.

The Federal Trade Commission, according to a well-known attorney, has in cases of this nature, power to interfere, acting under section 5 of the act.

The Federal Trade Commission Act became effective, on September 26, 1914. Under section 5 of the act, it is provided, "that unfair methods of competition in commerce are hereby declared unlawful." This section gives considerable latitude, and many different kinds of acts have been complained of. For example, infringing trade marks and labels, stifling competition by undue sampling, by distribution of gratuities, by making contributions to associations and conventions by excessive entertainments, etc. In the case of the Ward Baking Company, that concern was charged with stifling and suppressing competition in the manufacture and sale of bread by supplying gratis to each customer in a certain locality, daily, a quantity of bread daily bought and paid for by each customer. A hearing was had and an order to cease and desist was entered.

A similar charge was made against E. J. Brach & Sons, who falsely advertised that it was selling candy at cost and less than cost. An order to cease and desist was made. An isolated case of a sale of merchandise below cost would not be contrary to law, but an effort to destroy competition by this unfair method doubtless would be.

ARNOLD WRITES "THE LAST KING"

Maurice Arnold, whose plantation dances have recently been featured by the Russian Synphony orchestra, has composed an opera called "The Last King." The story symbolizes the conflict between royalty and the democratic ideal, while the music frequently suggests the patriotic melodies of France and America.

FAXON WINS SILVER CUP

Tom Faxon, a Chicago singer won the silver cup at the Green Mill Garden's song contest held recently defeating the representatives from four music publishing houses. The song which he successfully featured was "When You Look In The Heart of A Rose."

LEWIS RETURNS TO CHICAGO

Eddie Lewis, of the Harry Von Tilzer Co. returned this week to Chicago where he will resume charge of the Western office of his company. Lewis has been in the east for the past month placing the Von Tilzer songs in burlesque shows.

STERLING BUYS A HOME

Andrew Sterling, the lyric writer received his royalty check from the Harry Von Tilzer Co. on Monday of last week and the following day purchased a home in Stamford, Conn.

CLARKE BACK WITH FEIST

Grant Clarke, the lyric writer who changes publishers nearly as often as a new phase of the moon appears is back with the Leo Feist house.

NEW COPYRIGHT ACT PASSES

The Nolan act, a bill for copyright protection of American musical compositions and other works abroad has passed the House of Representatives and in the near future goes to the Senate where it is believed it will speedily pass.

There is no opposition to the bill and it will doubtless soon become a law. Simualtaneous publication in foreign countries during the war period and for some time to come seems impossible, while a foreign publication will doubtless receive protection in this country due to the fact that American industries were upset but to a small degree in comparison to those in the war regions abroad. Shipping conditions also figure largely in upsetting calculations regarding the time of publications and as a result there are doubtless many American publications that have not been copyrighted in other countries although the intent and work of the publishers has lived strictly up to the law. The new law gives copyright protection in all countries that grant reciprocal rights, by complying with the copyright law of the country in which the composition is published. England has promised similar privileges if America amends its copyright law to cover this point and the act will doubtless become a law in both countries in the near future.

"TAPS" LEAVING MUSIC HOUSE

"Taps," the manager of the band and orchestra department of the McCarthy & Fisher Co. is leaving his post in the music house. "Taps" has been with the firm since it began business and is known to everyone by his nickname. He of course was regularly christened something else, but the name is so long and peculiar that no one around the McCarthy & Fisher place, with the exception of the young lady that makes up the payroll knows what it really is and she can't pronounce it.

ARRANGERS ORGANIZING

The music arrangers, the men who supply the orchestra parts for the popular songs held a meeting last week with the idea of forming a union and establishing a standard price for the making of an orchestration or transposition. In line with practically all other labor or artist combinations the music men are considering a big raise in the rates for music adaptation. If successful it will mean still another boost in the price of sheet music production.

HENRY GETS BIG STATEMENT

S. R. Henry, the composer, received his royalty statement from Jos. W. Stern & Co. last week and the figures representing the sales of "Indianola," "Tears of Love," "Kentuck Dream," "Pajamah" and "Himalaya" were remarkable. D. Onivas and Frank H. Warren. Mr. Henry's collaborators, shared in the big royalty distribution.

GILBERT IN BALTIMORE

L. Wolfe Gilbert, appeared in the Loew house in Baltimore last week singing a number of his old and new songs. He duplicated his success of the week before at the New York American, scoring one of the bits of the big bill.

CARUS TO FEATURE OWN SONG

Emma Carus, who plans to resume her vaudeville tour early next month will feature her own song "Oh How She Can Dance," a number which scored strongly for her during her recent engagement in the New York houses.

TIERNEY IN AUTO SMASH UP

Harry Tierney, the composer, is nursing a badly damaged knee, a sprained wrist and numerous other cuts and bruises as a result of an automobile accident.

ELLERT WITH G. SCHIRMER

Lawrence B. Ellbert, for several years connected with the New York office of the B. F. Wood Co. of Boston is now with the G. Schirmer house.

MUSIC MEN PLAN BIG MOTION PICTURE CO.

Leading Publishers Subscribe for Stock in New Company Which Will Soon Be Incorporated

A new motion picture producing company owned and controlled by music publishers is soon to be formed and as soon as the necessary legal steps for incorporation have been taken work upon the first picture will begin.

The idea of the company took root at a recent meeting of prominent music men when during a lull in business conversation, one remarked upon the big business prospects of motion picture producing company. He was asked to go into details and at the close of his remarks a publisher suggested that a company backed by music men be formed. There was a rush to subscribe for stock. One publisher said "put me down for a thousand," and his remark was the signal for everyone present to follow. Ten thousand dollars was subscribed in a few minutes, and an attorney who was present was instructed to put the matter into legal shape. Other capital will doubtless be enlisted and the new company will be incorporated in the near future. The first picture to be made is from a Chas. K. Harris scenario called "It May Happen To You," a piece which has already been read and favorably commented upon by a number of the big producers.

MUSIC MAN SUED FOR $100,000

William Webber, a son of the wealthy widow of the late Richard Webber, who is connected with the Knickerbocker Harmony Studios of 1545 Broadway, has been sued by Seth B. Baugham, of Washington, D. C., for $100,000.

It is alleged that the defendant made a deliberate and successful attempt to alienate Baugham's wife, while he was with the American Army in France.

Baugham states that he was married in May, 1918, and that during the period between January and July of this year Webber deliberately and intentionally contrived and succeeded in destroying his wife's affections.

In addition to his salary from the Knickerbocker Studios, Webber is said to enjoy an income of $1,000 a week from his mother. He was recently employed as a "dollar a year" man by the government and is married.

His wife is said to live at Riverside Drive and One Hundred and Twelfth street, while he has an apartment in West Eighty-sixth street. Until the night of July 28th, he also had a room on West End avenue and according to Lucille Pugh, attorney for Mr. Baugham a spectacular raid was made on the place at midnight of July 25th. As a result of the raid Mrs. Baughman was served with a summons and a suit against her filed in the Supreme Court, and Webber is also named in this action.

"SMILES" HITS 3,000,000 MARK

"Smiles," Lee Robert's big song and instrumental hit has hit the 3,000,000 sales mark and is still going big. "Till We Meet Again," another number in the Remick catalogue has also hit this mark, but will net the Remick concern a much greater profit as it sells at the high price and in money amounts to almost three times as great a sum.

NEW COHEN SONG FEATURED

Russel and Frey, who have just received a route over the B. F. Keith time are featuring the new Meyer Cohen song "If I Only Had You."

CHANGE TITLE OF PLAY

"The Girl in the Limousine" is the title selected by A. H. Noods for the play hitherto called "Naughty Love Birds," by Wilson Collison and Avery Hopwood.

CONFLICTING TITLES BARRED

Pending the formation of a registry bureau or the adoption of some means to prevent the duplication of song titles one of the big phonograph companies has made a rule to reproduce no numbers of like titles.

This ruling has held up the phonographic reproduction of several recent publications and irrespective of the priority of titles or the legal right of the respective publishers, a lot of money is being lost.

Song title duplication is always unfortunate and the result usually is that each publisher loses in the transaction, and practically every house has expressed a desire for some means to prevent it. Up to the present no solution has been received but the ruling of the phonograph company will doubtless result in some definite action.

MUSIC MEN PLAN OUTING

The annual outing and shore dinner of the Greater New York Music Publishers' and Dealers' Association is to be held at Massapequa Inn, I. I., on Tuesday, August 19th. Maurice Richmond, chairman of the entertainment committee, has arranged a big day for the music men which will commence at 10 A. M. when they will meet at Ditson's on 34th street, and make the trip by auto to the sea shore resort.

FEIST BUYS "GOLDEN GATE"

Leo Feist, Inc. has secured the publication rights of "Golden Gate" from the Kendis-Brockman Music Co. The song, a high priced publication although but a few weeks old is one of the country's biggest hits. Edgar Bitner, manager of the Feist house, secured the song on Wednesday and by Thursday night has booked orders for 100,000 copies from local jobbing houses.

BDWY. SONG SCORES IN "FOLLIES"

The new Broadway Music Co's. song "Sweet Kisses" which is being featured in the Ziegfield "Follies" by Van and Schenck has scored one of the big hits in the summer show. The song will be released to the singing profession at the end of the "Follies" New York run early in September.

VON TILZER SONG SCORES

"Carolina Sunshine," a recent publication in the Harry Von Tilzer catalogue has scored one of the quickest successes on record. Although but a few weeks old it is being featured in scores of acts and is also an exceptionally big seller.

BIG OFFER FOR "SUNBEAM"

The Frank Gillen Music Co. refused a big cash offer last week for the new number "Sunbeam." This is the feature number in the catalogue and according to its publishers is to be retained.

MONACO NOW FREE LANCING

James V. Monaco, who for the past year has been connected with the McCarthy & Fisher Co. is now a free lance writer and is placing songs with a number of the popular houses.

WITMARK GETS FAIRMAN NUMBERS

M. Witmark & Sons have taken over the publication rights of two George Fairman numbers. They are "Frisco's Kitchen Stove" rag and "Bo-La-Bo."

TAYLOR COMING TO NEW YORK

Tell Taylor, the Chicago music publisher is moving his office to New York and is now on the lookout for a suitable location.

RUTH ROYE SINGS NOVELTY

Ruth Roye is singing the new Chas. K. Harris novelty "When The Lotus Flowers Bloom in China Land."

TURNER IN ST. PAUL STOCK

E. A. Turner has signed an equity contract to appear in the St. Paul and Minneapolis stock company as leading man. He will open Aug. 24.

The Mark Of A Good Song

What 'Sterling' Means to Silver,
What 'Virgin' Means to Gold,
What 'U. S. A.' Means to A Bond,
What 'Ziegfeld' Means to A Frolic,
What 'Keith' Means to A Vode Show.

This Mark Means To A Song.

DO YOU LOOK FOR THIS MARK?

When you're reading a professional copy? It is the insignia that identifies the product of the "Man Who Knows" about songs—about music—who knows values—what it takes to make a hit!

IT COSTS NOTHING!

and represents the publishers who are committed to a policy of courteous—intelligent—effective attention to the wants of those using songs and music.

SELECT ANY ONE OR MORE!

of the names below—state your requirements. If the one you select hasn't just what you need, he'll tell you who has, and where to get it.

Irving Berlin
—
Broadway Music Corporation
—
Buckeye Music Company
—
C. C. Church
—
Meyer Cohen Music Company
—
Daniels & Wilson
—
Leo Feist.
—

C. Arthur Fifer Music Company
—
Sam Fox Publishing Company
—
Gilbert & Friedland
—
Chas. K. Harris
—
Kendis-Brockman Music Company
—
McCarthy & Fisher
—
McKinley Music Company

Joe Morris Music Company
—
Pace and Handy
—
Al Piantadosi
—
Jerome H. Remick
—
Maurice Richmond Music Company
—
Shapiro, Bernstein and Company
—

Sherman, Clay and Company
—
A. J. Stasny and Company
—
Jos. W. Stern and Company
—
Harry Von Tilzer
—
Waterson, Berlin & Snyder
—
M. Witmark & Sons
—

ORCHESTRA LEADERS WRITE ANY OF THE ABOVE FOR THE LATE REAL HITS

Tom Duray has been engaged by Comstock and Gest.

Marie Kellar is replacing Miss Barry in Stan Stanley's act.

Tom Jones went away on his vacation Friday to White Lake.

S. Morgan-Powell, the Canadian dramatic critic, is in the city.

Bonia Dean has closed with the Cutter stock, and is in New York.

John Halliday has signed with the Shuberts to appear in "The Dancer."

Irene Albeasca, the toe-dancer, is spending a vacation in the mountains.

George Choos is at Saratoga watching the form of his filly, Eastern Glow.

Leahy Bros. are with the De Rue Brothers' Minstrels doing a ring specialty.

Barney Williams is handling the booking for M. Thos, who is on the coast.

Will Morrissey has been added to the cast of "The Greenwich Village Follies."

Charles W. Hamp has joined Jeanette Martine's act known as "Song Shopping."

Emma Larned is in Midwood Hospital, Brooklyn to undergo a minor operation.

Helen Gill is in the Presbyterian Hospital in Philadelphia, with appendicitis.

Guy Rawson was operated on last week, at Stern's Sanitarium for internal trouble.

Effington Pinto has been engaged to appear in "The Dancer," a new Shubert show.

John Squire is a new addition to the cast of "Monte Cristo, Jr.," at the Winter Garden.

Adele Ardsley has been added to the cast of George White's "Scandals" at the Liberty.

Ned Homes has gone West to manage the fifteen-week theatrical tour of Jack Dempsey.

Josaphine Sabel has been engaged by Gus Hill as prima donna in one of his productions.

Ota Gygi has purchased a Sonatus Seraphim violin for $9,500, and insured it for a large sum.

Lewis Hooper, stage director, has been discharged from the service, and is back on Broadway.

Georgia Hall has been engaged by Raymond Hitchcock for the new edition of "Hitchy-Koo."

Percival Reniers has signed with the Shuberts to appear in "Those Who Walk in Darkness."

Billy Abbot has been signed to feature with Saranoff in Herman Simberg's "Violin Girls."

John M. Liddy locked his desk at the N. V. A. on Monday and started on a two weeks' vacation.

Eddie Toyer is recovering from an operation on his eye at the New York Eye and Ear Hospital.

Mabel Remous is recovering from a serious operation at the American Theatrical Hospital, Chicago.

Haley and **McIntosh** returned from France last week, where they had been entertaining soldiers.

Mabel Maurel and **Millie Freeman** have been added to the cast of "Those Who Walk in Darkness."

ABOUT YOU! AND YOU!! AND YOU!!!

Frank Huyler has been engaged by Klaw and Erlanger for Chauncey Olcott's revival of "Macushla."

William Dooley returned to the cast of "Monte Cristo, Jr.," last week, after a vacation at Lake Placid.

Ethel J. Lockwood, actress, secured a divorce last week from Benoni Lockwood in the White Plains Court.

Edmund Makalif, formerly with the Russian Ballet, opened Monday in the "Greenwich Village Follies."

Jose Ruben, formerly with Mary Nash in "I. O. U.," has been engaged for the leading role in "The Dancer."

H. D. Zarrow, who has just routed six tabloid acts over the Sun time, is coming East with several new girl acts.

Mme Burnell has fully recovered from her recent illness and has left the American Theatrical Hospital, Chicago.

Jay J. Mulrey, who plays the juvenile roles with the May Desmond Players, is at Saratoga, enjoying a vacation.

Nina Davis has returned to Chicago, after playing sixteen consecutive weeks for the W. V. M. A. on the coast.

Edward Emery was engaged last week by Thomas Dixon to take the place of Louis Lytton in "The Red Dawn."

Dahl and **Walling** started a tour of the Loew houses this week, opening at Atlanta, Ga., in their act, "Promotion."

Charles Compton has left the musical comedy stage to be leading man in a new comedy to be produced by John Cort.

Vivian Holt and **Lillian Rosedale** have been engaged by the Shuberts for "Hello, Alexander," with McIntyre and Heath.

William T. Ryan was discharged from the 2d Division last week, and will return as superintendent of the Colonial.

Les Copeland, syncopated singer and composer, is in the London Music Halls, where he recently began an engagement.

Vivian Holt, of the "Hello, Alexander," company, was one of the singers who appeared at the Stadium last Sunday night.

Ruby Norton and **Andrew Tombes** are to be starred in "Nothing But Love," the new Charley Maddock and Max Hart play.

Irene Fenwick was operated upon for appendicitis last week, and is doing well at her home at Long Beach, Long Island.

Carol Dixon has completely recovered from an operation performed upon her at the American Theatrical Hospital, Chicago.

The Exposition Jubilee Four has been booked over the Loew and Western Vaudeville time for the remainder of the year.

George A. Bovyer is business manager in advance of "The Shepherd of the Hills," a motion picture touring California.

Kate Pullman, last season with the Rose Sydell London Belles Company, will open with Eddie Leonard in Baltimore on Sept. 8.

Tommy Harvey, who was seen with the Billy Bounce act last season, has retired to accept a position as an automobile salesman.

Sergt. Charles W. Hemp has been mustered out last week after 13 months overseas as director of the U. S. A. Ambulance Jazz Band.

Harold L. Peck has returned from France after two years' service with the A. E. F.

Irving Grossman and **L. Karp,** two well-known Yiddish actors on the coast, have organized a Yiddish stock company in San Francisco.

Doris Sussman, secretary to Samuel Bearwitz, is on a vacation. She will visit Clinton and Cleveland, Ohio, Chicago, Ill., and Pittsburgh.

Edna French, formerly one of Mack Sennett's bathing beauties, is now with the "Ziegfeld Follies" at the New Amsterdam Theatre.

William Wolff, last season with "Furs and Frills," will be in advance of Frederick V. Bowers in "Kiss Me Again" for the coming season.

Frank A. Vardon, of **Vardon** and **Perry,** who has just been discharged from the Overseas Theatrical League, is in Denver visiting his mother.

Loring Smith did not open on the Proctor Circuit last week as he was signed for the leading role in "The Little Cottage" by George Choos.

Dick Hahn, formerly of the team of Hahn and Owens, is rehearsing with a vaudeville act called "Cairo," in which he is to be featured shortly.

Schuyler Ladd has returned from overseas, where he has been serving for two years. He was the head of his own company of players over there.

Mrs. J. C. Drum, who has handled the press work at Luna Park, Coney Island, all summer, is now doing the same for the "Greenwich Village Follies."

Louis King, of Ziska and King, suffered a nervous breakdown last week and was forced to quit. He was sent to Saranac Lake for a two months' rest.

Sam S. Salzman and **Frank J. Morris** have copyrighted and registered their new act, "The Safe Blowers," which they will present in vaudeville shortly.

Harry Webb, formerly of Webb and Burns, and now working with Tony Martin, is a candidate for Alderman in the Ghetto district in New York.

Ben Lowis has been made treasurer of the Princess Theatre, Chicago. Lowis has been advance man for "Broken Blossoms" and "The Unpardonable Sin."

Jane Allen and **Virginia Fox,** two of the Mack Sennett Beauties now appearing at B. S. Moss's Broadway Theatre, sailed over New York last Sunday in an aeroplane.

Shepard and **Ott** open their season at Atlanta, Ga., next week for a complete tour of the Loew Circuit. The name of their act is "A Little of This and That."

Lillian Goldsmith, of the team of Herbert and Goldsmith, will head the cast of "The Spider and the Fly," a Gus Hill production, scheduled to open on Labor Day.

Elizabeth Brice and **Will Morrissey** were married in Hoboken last week. The bride, now appearing in the Overseas Revue in vaudeville, was formerly in the "Follies."

Mr. and Mrs. Theodore Doucet are the parents of a son, born last week. The mother was formerly a member of the Greenwich Village Players and was seen in "Hobohemia."

Wallace McCutcheon, who recently returned from France as a Major in the British Army, has been engaged to play a leading role in one of the forthcoming Schenk-First National Pictures with Constance Talmadge.

Wilson Mizner, the playwright, is being held under bail in connection with the recent gambling raid in Nassau County, in which he is accused of having helped the gamblers to escape.

Alfred Head has been appointed general press representative by David Belasco. He had been dramatic critic for the Herald and resigned from that publication to accept Belasco's offer.

Edward A. Mitchell has been made manager of the Decatur Posting Service, of Decatur, Ill. He has hitherto been connected with the Milburn-Hobson Poster Advertising Company.

Frank Belmont, formerly seen in "The Yellow Peril," is now featuring Marie Stockwell in a new act called "Salvation Molly," which has been routed over the Loew and Pantages time.

Philip Dunning, who staged a musical revue for President Wilson on board the George Washington, has been engaged to appear in "The Dancer" and also as stage manager by the Shuberts.

Winonah H. Wile, formerly a Winter Garden chorus girl, who married Stanley Wile, a bureau clerk in the Navy, believing him to be an officer, has obtained an annulment of the marriage.

Lester Fountain, who managed the Hippodromes in Los Angeles, San Jose, Portland and Fresno, when they opened, will manage the Hippodrome in Salt Lake City when it opens in September.

Lucille Tagatz's mother, Mrs. Grace Tagatz, has been operated upon at the American Theatrical Hospital, Chicago, and is improving. Lucille Tagatz is a member of the La Salle Stock Company.

Stella Bernard, Barney Bernard's youngest sister, last week married **Ira Bernstein,** of Richmond, Va. **Bernstein** was formerly a sergeant in the Eightieth division and was wounded during the Meuse-Argonne drive.

John McDonald, formerly basso of the Boston Grand Opera, and **Frank Dillman,** tenor, who has just returned from France, have been engaged for John Greeve's "Allie's Safety Pin," a vaudeville act. **Pauline Carr** will sing the contralto role.

Chic Sale, Ralph Herz, Willie Solar, Penn Four, Lew Cooper, James Thornton, Laura Hoffman, Julie Ballew, the **Glorias, Freda Leonard, Mlle. Marguerite** and **La Vyne** and **Cross** were among those who appeared at the Winter Garden concert Sunday night.

Guy Bolton and **P. G. Woodhouse,** authors of the book of "The Flower of Cathay," have returned from their vacation at Haines Falls, where they put the finishing touches on the musical production, which will be presented by Comstock and Gest.

Arthur Ryan, Howard Herrick and **Joseph Vion** have been engaged by J. J. McCarthy and Theodore Mitchell for the business staff of the Vatican Choir. The first two will go in advance of the choir and Vion, with another party to be engaged, will act as business managers and travel with the company.

Al Dubin, a lyricist of the Witmark forces, who was with the Seventy-seventh Division overseas, is now awaiting discharge in a casual company at Camp Merritt, and expects to receive his red chevron late this week. **Dubin** has been at an army hospital at Merritt convalescing from the effects of German gas.

Mamma! Mamma!! Mamma!!!

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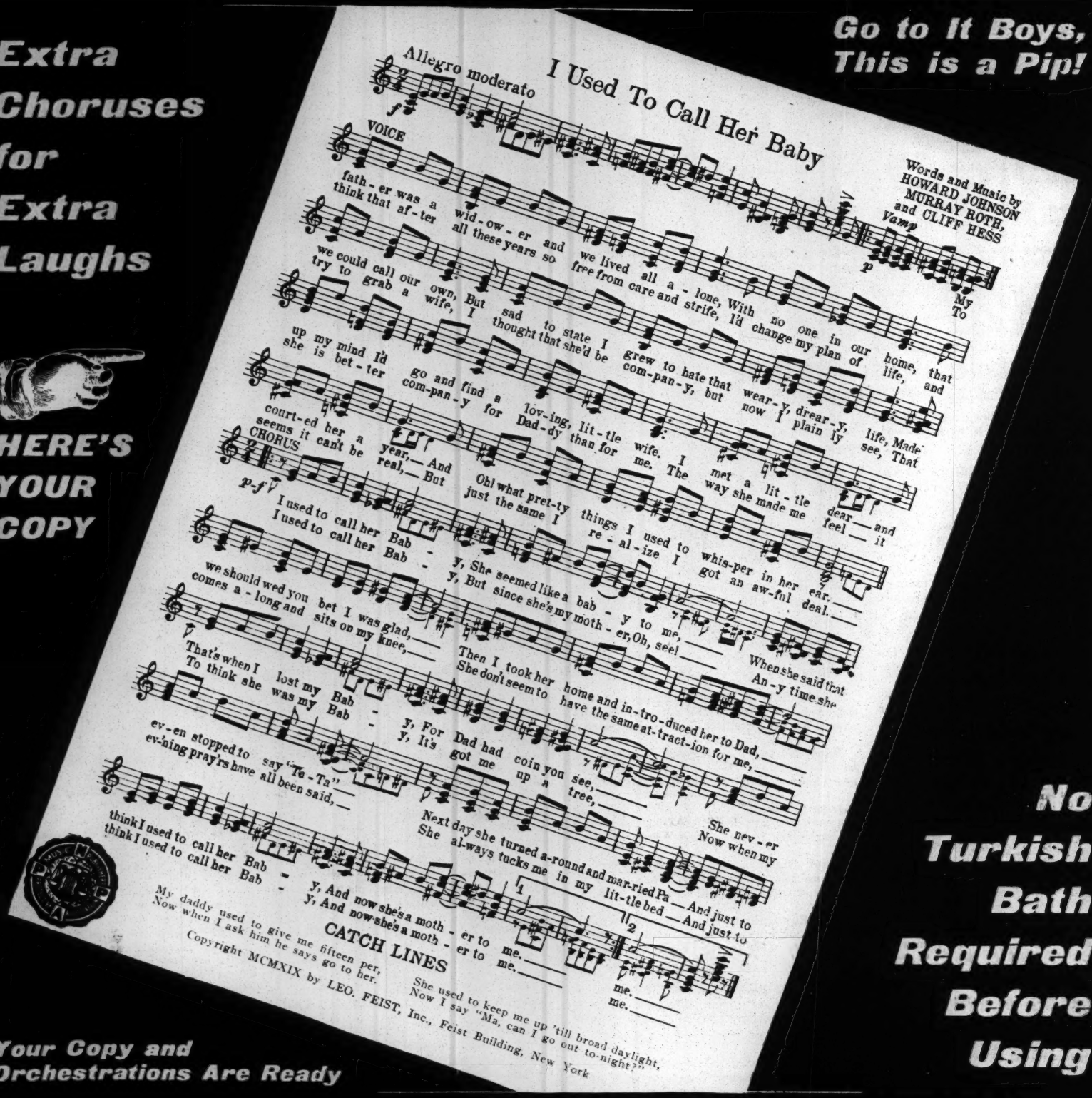
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VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUDE. EXCHANGE

NEW YORK CITY.

Palace—Jimmy Hussey—The U. S. Navy Glee Club—Lew Dockstader—Sylvia Jason and William Haig. (Four to fill.)
Riverside—Sylvester & Vanco—Helen Trix & Sister—Mosconi Bros.—Roland Travers Co.—Halliet Rempel Co.
Royal—Clark & Bergman—Al Raymond—Wilbur Sweatman.

BROOKLYN, N. Y.

Bushwick—Craig Campbell—Hallen & Hunter—Arnault Bros.—Dorothy Schoemaker Co.
Orpheum—Venita Gould.
Henderson—Bert Fitzgibbon—O'Neill & Keller—Ryan & Healey—Arthur Hill.
New Brighton—Creole Fashion Plate—Le Grohs—Leo Donnelly—Belle Baker—Marconi & Fitzgibbon.
Rockaway—Morrisons—Henry Lewis—Nan Halpern—Jas. Lucas.

BALTIMORE, MD.

Maryland—Fallon & Brown—Jennie Middleton—Lew Hawkins—Mary Maxfield—Valentine & Bell—Montgomery & Allen—Leona LeMar—Winton Bros.

BOSTON.

Keith's—Josephine & Hennings—Mason Keeler Co.—El Cota—Primrose Four.

BUFFALO.

Shea's—Dawson Sisters & Stern—"Man Hunt"—Adelaide Bell Co.

CLEVELAND.

Hippo.—Ed Duo—"Old Time Darkies."

DETROIT.

Temple—Eva Shirley Jazz Band—Henry & Moore—Herbert Three—Stamsed & Marion—Fred Payne.

GRAND RAPIDS.

Ramona Park—Geo. Price Co.—Ivan Bankoff Co.—The Geralds—Francis Renault—Seven Brats—Claude Coleman.

HAMILTON.

Keith's—Wallace Galvin—B. & H. Mann—Warden Bros.—Seven Glascoyne Maids.

MONTREAL.

Keith's—Four Danubes—Diamond & Brennan—"Indoor Sports"—Winston Water Lions—Miller & Bradford.

PORTLAND.

Keith's—Jazzland Navy Octette—Rudinoff—Belle Sisters—Morgan & Kloter—Felix & Fisher—Dickenson & Deagon.

PHILADELPHIA.

Keith's—Bob Hall—Dore's Celebrities—Rae Samuels—Miss Lillian & Gwynn—"Beginning of World—Kahill & Romaine—Ernest Evans Co.—Jack Kennedy & Co.—Clifton Crawford.

PITTSBURGH.

Davis—Moscovas Ballet.

TORONTO.

Shea's—"Artistic Treat"—Mason & Gwine—Millership & Gerard—Chick & Chicklets—Emerson & Baldwin.

WASHINGTON.

Keith's—Orville Stam—"Over Seas Revue"—H. & G. Ellsworth—Olsen & Johnson.

ORPHEUM

CHICAGO, ILL.

Majestic—"Putting It Over"—Frisco & Co.—Dolly Kay—Mr. & Mrs. Melburne—Edythe Clifford—Robbie Gordone—Larry Comer—Hughes Musical Duo.
State Lake—Imhoff, Conn & Corine—"Oh Auntie"—Musical Echoes—Chris. Richards—Patricola—Orth & Cody—Alleene & Stanley—Mang & Snyder.

CALGARY.

Orpheum—Julius Tannen—Will Ward & Girls—O'Neill & Kellar—Geo. Kelly & Co.—Bryan & Broderick—Royal Gascoignes.

DENVER.

Orpheum—Frank Dobson & Sirens—Bronson & Baldwin—Clifford Walker—Espe & Dutton—Aerial Shaws—Swift & Kelley—Garcinetti Bros.

DES MOINES.

Orpheum—Albertina Rasch & Ballet—Green & Parker—Kharum—Melnotte Duo—Bob & Tip—Frawley & Louise.

DULUTH.

Orpheum—Mme. Ellis—Burt & Rosedale—Ja Da Trio—Regay & Lorraine Sisters—Belgian Trio.

LOS ANGELES.

Orpheum—Oliver & Olp—Chinese Brass Band—Murphy & White—Mlle Nadje—Frances Dougherty—"Reckless Eve"—Ione Pastori—Nelson & Chain.

LINCOLN.

Orpheum—Morgan Dancers—Great Lester—Lloyd & Wells—Harry Holman & Co.—Brodean & Silvermoon—Ann Gray—La Rue & Dupree.

MINNEAPOLIS.

Orpheum—Mrs. Gene Hughes & Co.—Stone & Kalitz—Yip Yip Yaphankers—Norton & Lee—Maletta Bonconi—Alexander Bros. & Evelyn.

OMAHA.

Orpheum—U. S. Jazz Band—Stephens & Hollister—Jimmy Savo & Co.—Helen Scholder—Ergotti's Lilliputians—Lydell & Macy.

ST. PAUL.

Orpheum—"Not Yet Marie"—Martelle—Kane, Morey & Moore—Farrell Taylor & Co.—Donald Roberts—Jack Morrissey & Co.—Davis & Darnell.

SAN FRANCISCO.

Orpheum—Trixie Friganza—Long Tack Sam & Co.—Emma Haig & Waldron—The Bradnas—Ben Deely & Co.—"Pianoville"—Sliding Billy Mason & Alice Forest.

SALT LAKE CITY.

Orpheum—"An American Ace"—Hershel Hendler & Co.—Dave Ferguson & Co.—Williams & Mitchell—Three Jahns—Dunham & Edwards.

VICTORIA.

Orpheum—Julius Tannen—Will J. Ward & Girls—O'Neil & Kellar—Bryon & Broderick—Geo. Kelley & Co.—Royal Gascoignes.

VANCOUVER.

Orpheum—Bessie Clayton & Co.—"Current of Fun"—Blanche & Jimmy Creighton—Casting Wards—Hayden & Ercelle—Harmon & McManus—Lamberti.

WINNIPEG.

Orpheum—Landford & Fredericks—Ted Doner—Dunham & O'Malley—Ray Snow—The Seebacks—Rosa King & Co.

PROCTOR'S CIRCUIT

WEEK AUGUST 11-16.

NEW YORK CITY.

Fifth Avenue—Patsy Doyle—Black & White—Ed. & Lot, Ford—Greenlee & Drayton—Green & Myra—Art Deagon—"The Cat."
23rd Street—Harry Breen—Saxton & Farrel—Bert Earle & Girls—Merino & Maley—"Girl in the Air"—Sue Smith—Elsie Schuyler.
58th Street—Hampton & Blake—Turner & Grace—Five Princeton Girls—Francis & Overholt—M. & J. Dove—Dennis Bros.—Mary Howard—Dave Manley—O'Connor & Dixon—Maggie & Anita—Jas. C. Morton Co.—Musical Christies.
125th Street—Clinton & Rooney—Delano & Pike—Billy Hart & Girls—Geo Jossell—Saxton & Farrel—Marino & Maley.
Harlem Opera House—Stanton & White—Two Bucks—Johnson, Baker & Johnson—Maude & M. Dunn—Wyatt's Lads & Lassies—Billy Rhodes.
81st Street—Frank & Ethel Carmen—Dennis Chatot—Reeves & Arnold—Rozina Zotti—Harvey, Kennedy & Grayce—Holmes & DeVere—Miller & Capman—Five Princeton Girls—The Lelands—Geo. Jessell.
Grand Opera House—Renn & Cunningham—Three Harmony Girls—Three Alex—"Ideal"—Mullen & Francis.

MT. VERNON.

Dotson—Misses Parker—"Mrs. Wellington's Surprise"—Bowers & Crooker—Asaki & Taki—Delano & Pike—Bernard & Merrit—Johnson, Backer & Johnson—Harriet Rempel.

YONKERS.

Mary Howard—Bert & Rosedale—O'Connor & Dixon—Harriet Remple—Upsidedown Boy—Frank Mullane—Hampton & Blake—Turner & Grace—Marie—Bowers Walters & Co.—Dennis Bros.

BROOKLYN, N. Y.

Halsey—Juliette Bush—"Wat's on Your Mind"—Allahan Bros.—Zelaya—Creighton & Stamm—Richie Trio—Nip & O'Brien—Bess Barr—Weston & Co.—Burns & Girls—Frisco Three.
Greenpoint—Jimmy Lucas—Billy Rhodes—Clinton & Rooney—Patsy Doyle—Breen Family.
Prospect—Bernard & Merritt—Art Deagon—Sam Leibert—J. C. Morton Co.—"Girl in the Frame"—Jimmy Lucas—Ed. & Lottie Ford—"Mrs. Wellington's Surprise."

ALLENTOWN, PA.

Marlo & Duffy—Jeanette Childs—Wilcox LeCroix Co.—Bert Fitzgibbons—Doree's Celebrities—Youngers—Smith & Farmer—Maggie LeClair Co.—Billy McDermott—Sterling Saxo Four.

ALBANY, N. Y.

Jerome & Newell—Helen Vincent—Beatrice Morgan Co.—Meyers & Bernard—Wroth Wayten Four—Six Military Girls—Jack Martin Co.—Corsia & Verdia—Mullaly McCarthy Co.—Melnotte & Leedon—Brooks & George—Three Melfords.

BINGHAMTON, N. Y.

Youngers—Art Smith—Harmony Club—Belle Meyers—Col. Jack George—Dancing Serenaders.

CINCINNATI, O.

Wilbur & Lyle—Young & Wheeler—Early Laight Co.—E. Smiley & Co.—Cooney Sisters—Trunelle Three.

CHESTER, PA.

"Act Beautiful"—Weston & Eline—Helen Gleason Co.—Barry McCormick—Eight Black Dots—Red & Blondie—Waiman & Berry—Let's Get Married—Kimberly & Page—"The Owl."

CAMDEN, N. J.

Red & Blondie—Waiman & Berry—"Let's Get Married"—Kimberly & Page—"The Owl"—"Act Beautiful"—Garry Owen & Co.—Helen Gleason Co.—Barry McCormick Co.—Eight Black Dots.

DAYTON, OHIO.

Hughes Musical Two—Four Dancing Demons—Douglas Family—Aileen Stanley—Frear, Baggett & Frear—Jack Hanley—McDonald & Cleveland—Geo. Randell—Rob & Robinson—Three Berlo Girls.

ELMIRA, N. Y.

Three Kings—Bill Pruitt—Four Mellos—Nagfiys—Allen & Richmond—Copes & Hutton—Winkel & Dean—Harmony Club.

ELIZABETH, N. J.

Keegan & Edwards—Wallace & Farrell—Jas. Thompson Co.—Marion Weeks—"Beauty Shop"—Fred Eldridge—Mable & Jno Dove—Robbins Family—Adele Herman.

HARRISBURGH, PA.

Saila Bros.—Smith & Farmer—"Memories"—Billy McDermott—Corinthians—Page & Green—B. & E. Mathews—Arthur Havel Co.—Harry Jolson & Co.—Ed. Janis & Co.

HAZELTON, PA.

Frank Carter—McKinnos Girls—Hooper & Burkhart—Sterling Saxo Four—Fred & Albert—Lane & Harper—Althoff Sisters—Hart & Helene.

HOLYOKE, MASS.

Paul Brady—Smith & Tobin—Fern & Davis—Pistel & Cushing—Jazzland Naval Eight.

INDIANAPOLIS, IND.

Four Roses—Macy & Arch—Eddie Heron Co.—Rector, Weber & Lang—Herbert & Jerome—Kitamura Japs.

ITHACA, N. Y.

Four Mellos—Bill Pruitt—Mrs. Eva Fay—Allen & Richmond—Winkle & Dean.

JERSEY CITY, N. J.

"Girl in the Frame"—Breen Family—Bert Lovey—Barbette—Bert Earle—Dotson—Dunns, The.

LANCASTER, PA.

Dancing Dorians—A. & B. Leiber—Althoff Sisters—"New Doctor"—Monte & Parto—Heleno Colino & Co.—Weston & Elino—Roy LaPearl Co.

NEW LONDON, CONN.

Geo. Bosk—Millard Bros.—Riggs & Ryan—Sossil & Blake—Juvenile Follies—Neary & Gore—Cavanaugh & Tompkins—Geo. Yoeman—Elvira Sisters.

NEWARK, N. J.

Greenlee & Drayton—McLallan & Carson—Wyat's Lads & Lassies—Ben Bernie—"The Cat"—Bert Lovey.

OTTAWA, CANADA.

Seven Glasgow Maids—Diamond & Brennan—Wallace & Galvin—Burns Bros.

PITTSFIELD, MASS.

Elvira Sisters—Neary & Gore—Hunter, Chick & Hunter—Cavanaugh & Tompkins—Gerard's Monkeys—Geo. Bock—Milard Bros.—Cavanaugh & Tompkins—Hallen & Hunter—Sylvia Loyal Co.

PITTSBURGH, PA.

Annette & Morrell—Chas. Bartholomew—Green Miller & Green—Bert & Bet Ross—Minnie Stanley—Marcus & Booth—Charles Martin—Dixon Bowers & Dixon.

PAWTUCKET, R. I.

LeVars—Walsh & Edwards—Jim King-Jass—Miller & Bradford—Richard Lee—Florenz Two—"Four of Us"—Harry Tenny.

PATERSON, N. J.

Monarch Comedy Four—Gert Morgan—Musical Kilties—Minnie Faust—"Above the Limit"—Biff Bang Trio—Tom Sawyer—Joan Jacques—Harvey Hanley & Girls.

READING, PA.

Page & Green—B. & E. Mathews—Arthur Havel Co.—Harry Jolson—A. Janis—Saila Bros.—Jeanette Childs—Wilcox LeCroix Co.—Bert Fitzgibbons—Corinthians.

SYRACUSE, N. Y.

Crescent—"Stars in Toyland—Col. Jack George—Dancing Serenaders—Copes & Hutton—Cooper & Richardo—Sam Yee Troupe—Art Smith—Nagfiys—Hunter, Chick & Hunter—Riggs & Ryan—Gerard's Monks.

SCHENECTADY, N. Y.

Piquo & Fellows—Strand Three—Black & White Revue—Eric Zardo—Candon Three—Selma Bratz—Cooper & Ricardo—Jules-Annette Garrison—Wilbur Sweatman & Co.—Romas Troupe.

SYRACUSE, N. Y.

Temple—Selma Braatz—"Tango Shoes"—Jules & Annette Garrison—Melnotte & Leedon—Wilbur Sweatman Co.—Romas Troupe—Canton Three—Welch & Long—Harry Oaks & Co.—Luba Meroff Co.—Strand Three—New Black & White Revue.

SCRANTON, PA.

Walter Hayes—Sidney & Twonely—Mrs. Gene Hughes—Roy LaPearl—Youngers—Frank Carter—Manning & Hall—Mardo & Hunter—Bob Randell—Doree's Celebrities.

TRENTON, N. J.

Ardo—Monte & Parte—Helen Colino & Co.—Garry Owen & Co.—Hendricks Belle Isle—Dancing Dorians—Hooper & Burkhart—A. & B. Leiber—Francis & Overholt—Hadji Samboli & Co.

TORONTO, CANADA.

Dancing Humphreys—Art Brown—Kelso & Leighton—Four Harmony Kings—Evans & Wilson—DeKock Troupe.

TROY, N. Y.

Jack Martin & Co.—Coscia & Verdi—Mullaly-McCarthy Co.—Francis Renault—Brooks & George—Three Melfords—Jerome & Newell—Helen Vincent—Beatrice Morgan & Co.—Bernard & Meyers—Worthy Wyten Four—Six Military Girls.

TOLEDO, O.

Jack Hanley—McDonald & Cleveland—Geo. Randell—Rob & Robinson—Three Berlo Girls—Hughes Musical Two—Four Dancing Demons—Douglas Family—Aileen Stanley—Frear, Baggett & Frear.

WOONSOCKET.

Florenz Duo—Texas Comedy Four—Harry Tenny Co.—Jim & Jass King—Dancing LeVars—Walsh & Edwards.

B. F. KEITH WESTERN

CHICAGO, ILL.

American (Last Half)—Burkhardt & Roberts—Virginia Belles—Gene Greene—Lohse & Sterling.

DECATUR, ILL.

Empress—The Sterlings—The Golden Bird—Davey Jamieson—Fashions a La Carte. (Last Half)—Kremka Bros.—Rose & Thorn—Eight Vassar Girls—Frank Devoe & Harry Hosford—Klutings Entertainers.

DAVENPORT, IA.

Columbia—Hugo Lutgens—Kalaluni's Hawaiians—Keating & Walton. (Last Half)—Wyoming Trio—"Our Family"—The Sharrocks—Helen Leach Wallin Trio.

DULUTH, MINN.

New Grand (First Half)—Three Kings of Harmony—"When We Grow Up"—Christy & Lloyd—Bijou Circus. (Last Half)—Sherman & Rose—Ferro & Coulter—Steeds Syncopated Sextette—Hugh, Jack & George—Choy Hen Wha Troupe.

MILWAUKEE, WIS.

Palace (First Half)—Mariette's Manikins—Virginia Belles—Clay Crouch—Pipifax & Accomplice.

MINNEAPOLIS, MINN.

Grand—Three Killarney Girls—Gertie Fowler.
New Palace (First Half)—Harris & Lyman—Nine Warzans Arabs. (Last Half)—Fredericks & Van—"Her Trousseau"—Orpheus Comedy Four.

ROCKFORD, ILL.

Palace (First Half)—"Holiday in Dixieland"—Gene Greene—Helen Leach Wallin Trio. (Last Half)—Kalaluni's Hawaiians—Davey Jamieson—Harry Langdon & Co.

ST. PAUL, MINN.

New Palace (First Half)—Adamson—Fredericks & Van—Shimmie Dancers—Orpheus Comedy Four. (Last Half)—Harris & Lyman—Shimmie Dancers.

SPRINGFIELD, ILL.

Majestic—Rosie Rifle & Co.—Rose & Thorn—Eight Vassar Girls—Conway & Fields. (Last Half)—Billie & Dot—McClain, Gates & Co.—Cabaret DeLuxe—Lucy Gillett.

SUPERIOR, WIS.

New Palace (First Half)—Sherman & Rose—Ferro & Coulter—Steeds Syncopated Sextette—Hugh, Jack & George—Choy Hen Wha Troupe. (Last Half)—Three Kings of Harmony—"When We Grow Up"—Christy & Lloyd—Bijou Circus.

SOUTH BEND, IND.

Orpheum—Chief Little Elk & Co.—"Our Family"—Barry & Layton—Degnon & Clifton. (Last Half)—Juggling DeArmo—Pat & Peggy Houlton—The New Leader—Britt Wood.

TERRE HAUTE, IND.

Hippodrome—Kremka Bros.—Billie & Dot—Miller Lyle—Cabaret De Luxe—Frank DeVoe & Harry Hosford—Lucy Gillett. (Last Half)—Harry & Nancy Cavana—Dorothy Vaughan—Barry & Layton—Bell's Hawaiians—Conway & Fields—Degnon & Clifton.

WINNIPEG, MAN., CAN.

Strand (First Half)—Wright & Earl—Knowles & Hurst. (Last Half)—Ward & Howard—Dena Cooper & Co.—Grace DeWinters—Five Violin Misses.

PANTAGES CIRCUIT

WINNIPEG, CANADA.

Four Leons—Frank Ward—Quigley & Fitzgerald—Dance Fantasy—Dunbar & Turner—"Temptation."

REGINA AND SASKATOON, CAN.

Bonesetti Troupe—Stan & MacLaurel—Revue De Vogue—Long & Ward—Fritchie.

EDMONTON, CAN.

O. H. Teddy—Frank Bush—J. Swayne Gordon & Co.—Georgie Howard—Three Flahers.

CALGARY, CANADA.

"Oh, Billy"—Hall & Shapiro—Joe Roberts—McLean & Co.—Stagpole & Spier—Mozarts.

GREAT FALLS AND HELENA, MONT.

"Honeymoon Inn"—Shaw & Bernard—Makarenka Duo—Murry Livingston—Austin & Delaney—Rials.

BUTTE, MONT (4 Days), ANACONDA AND MISSOULA (1 Day).

Cyeno Japs—Clyde Cook—Venetian Gypsies—Silber & North—Lady Alice's Pets—La Petite Elva.

SPOKANE, WASH.

Golden Troupe—Marie Fitzgibbon—Le Grohs—Chisholm & Breen—Panama Trio—Lorach & Russell.

SEATTLE, WASH.

Jarvis Revue—Ad Wohlman—Porter J. White & Co.—Anita Arliss—Canfield & Rose—Morak Sisters.

VANCOUVER, B. C.

Little Lambs—Retter Bros.—Ray Conlin—Imperial Quintette—Ray & Emma Dean—Three Romanoff Sisters.

VICTORIA, B. C.

The Shattucks—Bobbie Henshaw—Gilrain Dancers—Rialto Quartette—Joe Jackson—Gaylord & Herron.

TACOMA, WASH.

"Her Left Shoulder"—Florence Rayfield—Ziegler Twins & Co.—Angel & Fuller—Bell & Eva.

PORTLAND, ORE.

Brosius & Brown—Dorothy Lewis—Richard the Great—Hello People, Hello—Ball & West—Stewart & Olive.

SAN FRANCISCO, CAL.

Submarine F-7—Juliet Dika—The Cromwells—Argo & Virginia Sisters—Novelty Minstrels—Green & Pugh.

OAKLAND, CAL.

Booth & Leander—Lawrence & Edwards—Revue de Luxe—Leroy & Dresner—Primrose Minstrels—Harris & Noland—Singer's Midgets.

LOS ANGELES, CAL.

Amoros & Obey—Betty Brooks—Lots & Lots—Meyers & Wesser—Bert Melrose—Song & Dance Revue.

SAN DIEGO, CAL.

Diaz & Monks—Nadell & Follette—Cliff Clark—Lella Shaw & Co.—Empire Quartette—Joe Fenton & Co.

SALT LAKE CITY, UTAH.

Monroe & Grant—Sam & Ada Beverly—Rennees—Joe Darcy—Kelly Field Players.

(Continued on page 33)

HARRY VO

Wishes to extend his greetings to his many professional friend[illegible] th

Lyric by
ANDREW B. STERLING

BEAUTIFUL SPOTLIGHT SONG
GREAT FOR QUARTETTE

CAROLINA SUNSHINE

The Most
Beautiful Irish
Ballad on the Market

EVERY TEAR IS A SMILE IN AN IRISHMAN'S HEART

Lyrics by DAN SULLIVAN
Music by MONTE CARLO and
ALMA M. SANDERS

A BEAUTIFUL OBLIGATO for HIGH CLASS SINGERS

CAROLINA SUNSHINE

YOU WILL HEAR IT EVERYWHERE

BETTER THAN "I WAN[illegible] DO

THEY'RE AL[illegible]

Male and Female Versions

Lots of Ex[illegible] Choru[illegible]

An[illegible]
Missou[illegible] W[illegible]

CARO[illegible] SUNSH[illegible]

This is our [illegible]ar N[illegible]
It's going to S[illegible]p th[illegible]

Lyric by WAL[illegible]R HIR[illegible]
Mu[illegible] by
ERWIN [illegible]HMID[illegible]

VAN & SCHENCK[illegible] BIG

OPEN UP THE GOLDEN GA[illegible]

Lyric by J[illegible]K Y[illegible]

Going Bigger Than Ever!
CAN YOU TAME WILD WIMMIN?
Greatest Comedy Song
on the Market

HARRY VON TILZER MUSIC PUB. CO. 222

BEN BORNSTEIN, General Manager

LONDON
Herman Darewski Music Pub. Co.

CHICAGO [illegible]
EDDIE LEWIS, Prof. Mgr.

BOST[illegible]
BILLY[illegible]

ON TILZER

or the coming season and submit the following SURE FIRE HITS

DOLL." A CINCH. HIT

SWEETIES

Doubles for Two Men or Two Girls

Ex Choruses

Music by
HARRY VON TILZER

SONG AND INSTRUMENTAL

CAROLINA SUNSHINE

GREAT FOR DUMB ACTS

The Best Blues
Song on the Market

I AIN'T 'EN GOT 'EN NO TIME TO HAVE THE BLUES

A Great Harmony Song and
a Great Patter Chorus

WONDERFUL WALTZ FOR ORCHESTRAS AND BANDS

CAROLINA SUNSHINE

BEAUTIFUL DUET FOR SINGERS

ncher
ou Waltz

CLINA SHINE

our ar Number
Sweep the Country

WAL R HIRSCH
Mu by
WIN HMIDT

CK' BIG DIXIE SONG HIT

EN GATES TO DIXIELAND

y JACK YELLEN

CO. 222 West 46th Street, New York City

MURRAY BLOOM, Professional Manager

BOSTON, 220 TREMONT ST.
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PHILADELPHIA, KEITH THEATRE BLDG.
Suite 705 — HARRY LINK, Prof. Mgr.

Our Big Ballad Hit!

SOMEBODY'S WAITING FOR SOMEONE

CHONG

SINGER and INSTRUMENTALIST

The Only Chinese Yodeler in the World

SPECIAL SCENERY : DIRECTION TOM JONES : GORGEOUS COSTUMES

MAX HART Presents

SYBIL VANE

WITH LEON DOMQUE

Open on the Orpheum Circuit, Aug. 18th, at Minneapolis, Minn.

BOOKED SOLID UNTIL JUNE, 1920

THE MYAKOS

This Week (Aug. 11) KEITH'S PALACE, N. Y.

DIR. MAX HART

STAGE HANDS WON'T STRIKE WITH ACTORS, WITHOUT GIVING NOTICE

(*Continued from page 3*)

tion on behalf of Ziegfeld's Follies, Inc., against Francis Wilson, individually and as president of the Actors' Equity Association; John W. Cope, Harry Mountford, James W. Fitzpatrick, Paul N. Turner, Eddie Cantor, Gus Van, Joseph Schenck, Johnny Dooley, Ray Dooley, Eddie Dowling, Harry Brown and John Steele, restraining them from interfering with or attempting to get players under contract with the Ziegfeld corporation to break this contract. The injunction was issued by Justice Richard P. Lydon and will be returnable for argument in the court on Friday morning.

The complaint specifies that the show, which is being presented at the New Amsterdam Theatre was produced at a cost of $175,000 and that its maintenance took $15,479 weekly.

The injunction and restraining order was served upon Cantor, who was in Ziegfeld's office at the time, and the other members of the company mentioned in the complaint were also served during the early evening. As a result of the Court order, Cantor and his co-workers who would have been called upon to strike after Ziegfeld had declared his position went to work at the evening performance. It was announced by the Actors' Equity during the afternoon that the members of the chorus of the "Follies" were going on strike. However, the court order, which also applied to the members of the company seemed to impress the girls, as they were all on the job at the night performance. According to Sam. H. Harris, president of the Managers' Association, Eddie Cantor, after being served with the papers in the suit immediately forwarded his resignation to the Equity.

Managers Get New Members

A meeting of the managers was held Monday afternoon at which three new members were in attendance, they being Flo. Ziegfeld, Charles Emerson Cook and Walter F. Wanger. In addition to these there were present, George M. Cohan, Bainbridge Colby, Arthur Hopkins, David Belasco, William A. Brady, Chas. Coburn, Sam. H. Harris, Harrison Grey Fiske, Al. Aarons, L. Lawrence Weber, George Broadhurst, Lee Shubert, Arthur Hammerstein, C. B. Dillingham, Edgar Selwyn and Martin Herrman.

The chief subject discussed was the bringing of the suits against those responsible for the walkout and it was arranged that each of the producers who was affected by the strike order would bring a suit against those believed culpable.

At the Equity headquarters Monday it was said that Ruth Terry, one of the principals in "The Gold Diggers" company, called for rehearsal, had said that David Belasco sent word to the company that he was ill and that the members should go home and not worry, as they would be called back when the present trouble was settled.

It was said that the entire cast and chorus of Raymond Hitchcock's "Hitchy-Koo" company, now in rehearsal, had applied for membership in the Equity.

Ernest Glendenning, brother of Jessie Glendenning, was sponsor for the statement that his sister would no longer appear in "The Challenge," at the Selwyn Theatre.

According to reports at headquarters, Jed Prouty, Ann Pennington, Herbert Corthell and E. Gayer made a pilgrimage to Wall Street in automobiles which had banners with the following inscription;

"We don't ask for more pay, but we do want fair play. Watch your step if you buy tickets for a show tonight. We are willing to arbitrate but the managers are not."

An advertisement appeared in the Monday papers for chorus girls to report at the Lyric Theatre. It called for seventy-five girls, and the Equity immediately had pickets on the job to warn the girls away when it was learned that they were wanted for "The Majestic Melody," a musical comedy to be produced in October by an independent producer. When this fact was ascertained, the pickets were recalled.

The chorus girls were somewhat disappointed on Monday afternoon when it was announced that P. G. Shea, the strike organizer, would be unable to address them at the initial meeting for the forming of their auxiliary to the Equity. Two of these meetings were held during the afternoon. Francis Wilson addressed the first and said, in part:

"I have employed girls in my musical comedy career, and know of the great injustices they have to labor under. I want the chorus girls to be the actors' 'Cuba.' We want to organize you and give you independence in the same manner that the United States gave it to the island of Cuba. We will be your United States. It is an outrage to have you work at rehearsal without compensation. Where do these managers suppose you get your money to live on during that period?"

Others who spoke besides Wilson at this meeting were Harry Brown and Amos Hogan, delegate of the Stenographers' Union.

Wilson Addresses Actors

Prior to the meeting of the chorus girls, Wilson addressed the actors assembled in the club. In part he said:

"You have victory in the palms of your hands. I thought this strike would be over much sooner. But, sooner or later, we will win. As for yielding to the managers, 'you can tell them to go to hell.'"

He then told of how E. H. Sothern tried to settle in six minutes what it took six years to accomplish. When Wilson mentioned the name of Howard Kyle, there were jeers and hisses heard for several minutes. With reference to Kyle he said:

"Kyle was the hardest worker the A. E. A. ever had. He gave himself heart and soul to the Equity, but when he found that he could not dictate the policy as an individual, he dropped out of the council and its activities, and did not attend the meetings as often as in the past. But when he did he opposed everything which was brought up at the time."

As Mr. Wilson concluded these remarks, about fifteen members jumped up from their seats and, in chorus, shouted:

"How about our contracts? Where do we stand? Will the law get us?"

Mr. Wilson did not answer this question, so he delegated Jefferson De Angelis to make the reply. The latter said:

"Nobody who held an Equity contract was breaking it. The managers have already broken them as they have not been living up to the eighteenth clause, which provides for arbitration."

Wilson Leaves Town

They seemed to be satisfied with this explanation, as the speaker was cheered. Mr. Wilson, before leaving, stated that he was going out of town on an important mission, and that when he returned he would have gratifying news for the members.

A meeting which was said to be informal was held in the Equity offices Monday noon, and representatives of labor organizations participated. After the conference Frank Gillmore announced that the results were gratifying, but they would not be divulged as they did not care to make public their plans.

Mr. Gillmore stated that Charles C. Shay, president of the I. A. T. S. E., and Joseph N. Weber, president of the American Federation of Musicians, were not present, but that representatives from both organizations were there. At the headquarters of the stage hands, in Forty-sixth street, it was stated that Shay was out of town and, to the knowledge of those in charge of the International offices, no one had been present at the meeting.

Ed Wynn and Barney Bernard, the last speakers on Monday afternoon, announced that on the following day they were to meet in conference Mortimer Schiff, son of Jacob H. Schiff, the banker, and Vincent Astor. Both of these wealthy men, according to Wynn, without solicitation, evinced a deep interest in the actors' cause, expressing complete sympathy with them and asked if they could be of any aid. Just what aid will be asked of these wealthy men will be decided at the conference between them and the two Equity members.

Incidentally, it may be mentioned that Vincent Astor is the owner of most of the property in the theatrical district on which the Shuberts have built theatres and on other property on which the Shuberts hold options.

The chorus girls and chorus men were notified to be at the Amsterdam Opera House on Tuesday afternoon at 4 o'clock, where they would be definitely organized into an auxiliary of the Equity Association. It was decided to let the chorus folk decide for themselves the amount of yearly dues they cared to pay.

Monday, at strike headquarters, seemed to be given over very much to the chorus folk; those who had walked out of current musical shows and those who were wheeded away from shows that were in course of rehearsal. Just so soon as the room was emptied of one group to whom the strike situation had been explained by the various speakers another group streamed in. Each numbered at least 300 individuals, who packed the room until the doors had to be closed.

In every instance where the chorus folk were asked whether they understood what the actors were fighting for, a large number of them in the room answered "No." To W. B. Rubin, attorney for the American Federation of Labor, was assigned the task of enlightening those who pleaded ignorance.

Wynn Warns Actors

Ed. Wynn also spent a large part of Monday warning the actors not to be weaned away by flattery or specious phrases from the Equity cause they had espoused, also explaining the psychological effect that words had on player folk in the following words:

"We are naturally temperamental, we actors, and, therefore, it is not a difficult matter for us to be swayed by anyone who can speak a thought that coincides with our own. I suppose that I shall be made the 'goat' by the managers for the part I am playing in this strike, but you can rest assured that I don't give a damn for any of them.

"I walked out of the 'Gaieties' to take up your cause, playing in that show after eighteen years of the hardest kind of work. Perhaps the managers will never permit me to play again. I am not worried. In all the years I have been on the stage I have managed to earn enough money to keep me the rest of my days; but I did not earn this money from the stage.

"This, too, I want to tell you," he continued. "In the new home in the country that I bought for myself and wife recently there is room for six more people. Any of you who are fighting the managers and who are unable to get along are perfectly welcome to come and live with us."

Wynn was followed by Barney Bernard, who explained that he was not making the fight for himself, because he had reached the point in the theatrical profession where he would probably not need the help of any organization.

"For the contract I have with Woods for the next two years includes everything that I could think of," he said. "In fact, Woods just about allows me everything but the theatre.

"But let me tell you," he went on. "I am in this fight to stick by you until the bitter end, and if you stick, too, there is no doubt in my mind that we will win."

Mary Palay, the Oriental dancer, and a bevy of chorus girls, all of whom had been called to rehearsal by the Shuberts for the "Sinbad" show scheduled to open in Philadelphia Labor Day, came in from the Casino Theatre, where the rehearsal was called, all ready to join the Equity. They told how Charles Simmons, of the Shubert office, had been trying all morning to get them to sign applications for membership in a new organization now being fostered by the managers. Some of the girls had signed, Simmons explaining that they would not have to pay any dues, but most of the girls refused, led by Miss Palay, who inquired of Simmons what it was all about and receiving what she says was an unsatisfactory reply, she advised the other girls not to sign.

"You will have a fine organization," Simmons is reported to have explained, "where you can voice all your grievances."

J. M. Parker, International organizer of the street car men of America, also spoke.

Hugh Frayne, secretary of the American Federation of Labor, came in and addressed the actors following the announcement that P. J. Shea was unable to be present. At the very outset he explained he was helping in the conduct of five strikes at the present time.

"Let me assure you that no settlement will be made that will not protect the very last one in this profession who has helped win the cause," he said. "Labor has never been defeated; labor cannot be defeated, and you will excuse me if I put you in that class. But don't forget that the stern realities of life makes it necessary that we have a decent living wage."

Pearl White Makes Speech

Pearl White arrived on the scene at this point and permission was given her to address the actors.

"The difference between myself and you," she said, "is that I get paid for keeping silent—well paid, I might add, for I can truthfully state that I earn more than the managers.

"And as regards managers," she added, "I think that I hold a record among actors, for during the fifteen years that I have been playing I think that I have played for more managers without getting my money from them than anybody else.

"This really isn't my fight. This is your fight, for I have a two-year contract through which I will earn more than the managers, I think. But just the same I am in this fight to help you—all motion picture actors should join with you and help you, because we are all of one profession, and we should all stick together."

For the first time since the strike started actors on Monday night appeared in the theatrical district to parade in front of the theatres where productions are still doing business. They marched back and forth through the side streets of the Rialto and up and down Broadway. They wore picket cards and small posters. One of the latter read: "The Actors' Equity Association—the actors helped swell the police pension fund. Will you help the actors get justice?"

Speeches were also made by actors and actresses from automobiles at street corners. They appealed to crowds to help them win the strike and explained in detail the reason they are fighting the producing managers.

On a charge of creating disorder in front of the Lyric Theatre, a man who gave his name as William Fox, of Victoria street, Jamaica, L. I., a theatrical manager, and Harry Spencer, of West Forty-fifth street, were brought to the Forty-seventh street police station shortly before curtain time Monday evening.

Spencer stated that during the argument, supposed to have been in reference to the strike, Fox struck him in the face, after which Officer Sherah, of the Forty-seventh street police station, placed both under arrest for creating disorder. Spencer refused to make a complaint and they were both set free.

The Hippodrome show, now in rehearsal, has not been interfered with.

Grace George Show

It was said on Monday that "She Would and She Did" would not be able to open at the Vanderbilt this week as scheduled.

This show had trouble when it went into rehearsal. Robert McQuarrie asked for an Equity contract. All the other members of Miss George's company had been engaged by William A. Brady early this spring under the standard contract. McQuarrie, though, asked for one after the middle of July—after the date, that is, when the A. E. A. joined the American Federation of Labor, and thereby strengthened their cause in case of a strike.

Mr. Brady instead, it is reported, offered him the contract which the managers had agreed among themselves to present to their casts. McQuarrie declined to accept this, and left the company. His retirement caused a delay of a week in the production of "She Would and She Did."

John Cromwell, stage director for Mr. Brady, was hastily called from the part of the detective captain, which he has been filling since "At 9:45" opened at the Playhouse, and was installed in Mr. McQuarrie's role. He played opposite Miss George at Asbury Park, where the piece opened last week.

THOSE NAMED BY SHUBERTS IN $500,000 LEGAL ACTION

The application for an injunction against the members and officials of the Actor's Equity Association, in the suit of the Winter Garden company for an injunction and for damages in the sum of $500,000, named the following defendants:

Francis Wilson, individually and as president of the Actor's Equity Assn.; Bruce McRae, Grant Stewart, Richard A. Purdy, Harry Mountford, James Fitzpatrick, Frank Gillmore, John W. Cope, Frank Mills, Barney Bernard, Jefferson D. Angelis, Arthur Byron, Thomas A. Wise, George Nash, Walter Jones, Herbert Corthell, Grant Mitchell, Joseph Santley, Frederic Santley, Norman Trevor, Harry Browne, Frank Hatch, Lumsden Hare, Sam Bernard, Ralph Morgan, Ernest Truex, George La Guerre, John Charles Thomas, Louis Simon, Robert Grey, Morgan Coman, Robert Kelley, Harrison Hunter, Eddie Foy, Carl Hyson, Hazzard Short, Harry Harwood, Cyril Scott, Oliver P. Heggie, Richard Gordon, John Stokes, Richard W. Tucker, Cyril Chadwick Willard Boyd, Francis X. Bushman, Richard Carle, William P. Carleton, Edward Mordaunt, Pedro de Cordoba, Harry Conor, William Courtleigh, Douglas Fairbanks, William Courtenay, William S. Hart, Henri de Vries, Allan Dwan, Denman Maley, Laurette Taylor, J. Forbes Robertson, Cyril Maude, Wallace Eddinger, George P. Platt, Frank Reicher, Robert Edeson, Blanche Ring, Dan Robertson, Forrest Robinson, William Farnum, Dustin Farnum, Elsie Ferguson, Max Figman, Trixie Friganza, Robert T. Haines, Sam Hardy, Ben Hendricks, De Wolf Hopper, Cyril Keightley, William J. Kelly, Joseph Kilgour, Wilton Lackaye, Sheldon Lewis, Thomas J. McGrane, Frank McIntyre, George MacFarlane, Andrew Mack, George G. McQuarrie, J. Hartley Manners, Robert Mantell, Edith W. Matheson, Fuller Mellish, Antonio Moreno, John Daly Murphy, Mary Nash, Florence Nash, Conrad Nagel, William Norton, Alla Nazimova, Fred Niblo, James L. Crane, Eugene O'Brien, James O'Neill, Frederick Perry, Francis Byrne, Guy Bates Post, Tyrone Power, Edwin J. Radcliffe, Thomas W. Ross, George Probert, Ernest Lawford, Henry Kolker, Frank Keenan, Julius Tannen, Fred Stone, Emily Stevens, Hilda Spong, Otis Skinner, Julia Sanderson, William Sampson, Charles Ruggles, Orrin Johnson, Henry Jewett, DeWitt C. Jennings, Margaret Wicherly, Russ Whitall, Walker Whiteside, Scott Welch, Harry B. Warner, Charles Waldron, Brandon Tynan, Julian Eltinge, Edgar A. Ely, Herbert Yost, Leo Ditrichstein, William B. Mack, Louise McIntosh, Montague Love, John Emerson, Philip Merivale, Dodson Mitchell, Frank Monroe, Edwin Nicander, Chauncey Olcott, Eleanor Painter, Florence Reed, Charles McNaughton, Colin Campbell, Henry Warwick, Edwin Taylor, Olive Reeves Smith, Sydney Jarvis, John E. Miltern, Richie Ling, Vincent Serrano, C. Aubrey Smith, Herbert Standing, Jr., Henry Stephenson, Charles A. Stevenson, Willis P. Sweatman, Jessie Glendinning, Ernest Glendinning, Billie B. Van, Henry B. Walthall, Dallas Welford, Charles B. Welles, Will West, John Westley, Malcolm Williams, Forrest Winant, Oswald Yorke, Lionel Adams, Marlyn Arbuckle, Roy Atwell, King Baggott, Byron Beasley, Richard Bennett, George Beban, James Bradbury, Donald Brian, Edmund Preese, Frederic Burton, Frank Kemble Cooper, Frazer Coulter, Frank Craven, Maurice Costello, Frederic De Belleville.

MANAGERS ISSUE STATEMENT COVERING WHOLE SITUATION

The committee of managers, headed by David Belasco, on Sunday issued the following statement:

"In a desire to make clear its stand to the public in the present difficulty with the Actors' Equity Association, the Producing Managers' Association issued the following statement yesterday:

"The Producing Managers' Association of America invited the council of the Actors' Equity Association to a meeting at the Hotel Claridge, May 2, to enter into a continuation of the relations that had existed between the managers and the Actors' Equity Association for several years. At this meeting the Producing Managers' Association informed the Actors' Equity Association that it was desirous of entering into an agreement with the Actors' Equity Association for a period of three or five years; that it favored a permanent arbitration board, composed equally of actors and managers, this board to submit to the decision of an outside umpire in case of deadlock.

"During the meeting Mr. Francis Wilson, president of the Actors' Equity Association, was asked if his association was taking steps toward the 'closed shop.' Mr. Wilson admitted that some such action had been taken. Thereupon Mr. Henry Miller, a member of both the Actors' and Managers' Association announced that he would have no dealings with the Actors' Equity Association if it attempted any such restrictions of the theatre.

All Pledged Themselves

"Every manager present rose to Mr. Miller's support and pledged himself in unfaltering opposition to such a move or to any move that had the slightest tendency in this direction.

"The situation was made absolutely clear. The managers were ready and willing to deal on any fair basis of contract with the Actors' Equity Association, but they would not consent to any attempt to interfere in the engaging of actors, who did not happen to belong to the Association.

"The result of this meeting was the appointing of an actors' committee and a managers' committee on contract.

(*Continued on page 27*)

Will You?
for old time's Sake?

"Natural-harmony"

help Will Rossiter put "over" this latest and greatest waltz song

"Don't You Remember The Time"

A natural harmony number by W. R. Williams who wrote "I'd Love to Live in Loveland" "When the Moon Plays Peek-a-boo" "When I Met You Last Night in Dreamland" etc.

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OLGA MYRA
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Present "BUBBLES," by Carlos Sebastian and Arthur Anderson

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SONGS, DANCES AND ECCENTRICITIES

B. F. KEITH'S ROYAL, THIS WEEK, (AUG. 11) Direction—H. BART McHUGH

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JUNE MILLS CO.

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of all descriptions for CABARETS and REVUES—in and out of town

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THE SHOW THAT ALWAYS WORKS **TOMMY LEVENE** NOW PLAYING SUMMER PARKS

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Wants for Regular Season—Sister Team—and Top Tenor for Quartette.
Would Like to Buy Chorus Wardrobe—Tack on Scenery

Brewster Amusement Co., 230 Tremont St., Boston, Mass.

NOW BOOKING
DRAWING POPULATION OVER 300,000

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PATERSON'S PERFECT THEATRE, PATERSON, N. J.

Capacity 1900. Playing only Legitimate Attractions First Three days and Popular Price Shows the Last Three Days. For open time apply to

BILLY WATSON

Special Notice---Tab People
I am arranging three 18-people shows; open Aug. 25th, rehearsals here. Want 6 sister acts, 6 song and dance or sketch teams, 6 novelty teams, specialty people chorus girls, very little chorus work; 3 changes per week. Can keep some people working during rehearsal. JOHN T. McCASLIN, Baltimore Theatrical Exchange, 123 E. Baltimore St., Baltimore, Md.

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Peerless Purveyors of Comedy and Song. Keith Circuit. Direction—Chas. H. Wilshire

ROUTE LIST

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

"At 9:45"—Playhouse, New York, indef. (Closed by strike.)
"Angel Face"—Colonial, Chicago, indef.
"Better 'Ole"—Mr. and Mrs. Coburn—Booth, N. Y. City, indef.
'Boys Will be Boys"—Ford's, Baltimore, Md. Aug. 18-25.
"Buddies"—Park Sq., Boston, Mass., indef.
"Breakfast in Bed"—Plymouth, Boston, Mass., 18, indef.
"Cappy Ricks"—Cort, Chicago, Ill., indef.
"Chu Chin Chow"—Century, New York, Aug. indef.
"The Challenge"—Selwyn, New York City, indef.
"Crimson Alibi"—Broadhurst, New York indef. (Closed by strike.)
Carmelo's Ted. Musical Comedy Co.—Rex, Omaha, Neb., indef.
"East Is West"—Astor, New York City, indef. (Closed by strike.)
"Every Woman"—Shubert-Garrick, Washington, D. C., Aug. 17-22.
"Five Million, The"—Lyric, New York City, indef. (Closed by actors' strike.)
Greenwich Village Follies—Greenwich Village, N. Y., indef.
"Gaieties of 1919"—44th Street, New York City. (Closed by actors' strike.)
"Honeymoon Town"—La Salle, Chicago, indef.
"I Love You"—Cort, Chicago, Ill., indef.
"I'll Say She Does"—Shubert-Garrick, Washington, D. C., Aug. 11-16.
"John Ferguson"—Fulton, New York City, indef.
"Lightnin' "—Gayety, New York City, indef. (Closed by actors' strike.)
"Listen Lester"—Knickerbocker, New York City, indef.
"La La, Lucille"—Henry Miller's, New York City, indef.
"Lonely Romeo"—Shubert, New York, indef.
"Midnight Whirl"—Century, New York City, indef.
"Monte Cristo, Jr."—Winter Garden, New York City, indef.
"Nighty Night"—Princess, New York City, Aug. 7, indef. (Closed by actors' strike.)
"Oh, What a Girl"—Shubert, New York, indef.
"Oh, My Dear!"—Wilbur, Boston, indef.
"Peek-a-Boo"—Central, N. Y., indef.
"Passing Show of 1918"—Palace, Chicago, indef.
"Royal Vagabond, The"—Cohan & Harris, New York City, indef.
"Regular Feller, A"—Cort, New York City, indef.
"Scandal"—Garrick, Chicago, indef.
"She's a Good Fellow"—Globe, New York City, indef. (Closed by actors' strike.)
"Sunshine"—Princess, Chicago, 11-16.
"Scandals of 1919"—Liberty, New York City, indef.
Spanish Opera Co.—Cort, New York City, indef.
"See-Saw"—Tremont, Boston, Mass., indef.
"Those Who Walk in Darkness"—48th St., New York City, Aug. 14, indef.
"Take It From Me"—Studebaker, Chicago, Aug. 17, indef.
"Thirty-nine East"—Maxine Elliott, New York City, indef.
"Up in Mabel's Room"—Wood's, Chicago, Ill., indef.
"Voice in the Dark, A"—Republic, New York, indef.
"Ziegfeld Follies"—New Amsterdam, indef.

COLUMBIA WHEEL

Al Reeves' Show—Gayety, Omaha, 18-23; Gayety, Kansas City, 25-30.
Abe Reynolds' Revue—Washington, 9-16; Gayety, Pittsburgh, 18-23; Park, Youngstown, O., 25-27; Grand, Akron, O., 28-30.
Best Show in Town—lay off, 18-23; Empire, Albany, 25-30.
Ben Welch's Show—Gayety, St. Louis, 18-23; Columbia, Chicago, 25-30.
Behman Show—Hurtig & Semon's, New York, 18-23; Orpheum, Paterson, 25-30.
Beauty Trust—Lay off, 18-23; Gayety, Omaha, 25-30.
Bill Watson's Parisian Whirl—Gayety, Buffalo, 18-23; Gayety, Rochester, 25-30.
Bontons—Olympic, Cincinnati, 18-23; Star and Garter, Chicago, 25-30.
Bowery Burlesquers—Hurtig & Semon's, New York, 9-16; Empire, Brooklyn, 18-23; People's, Philadelphia, 25-30.
Bostonian's—Buffalo, N. Y., 9-16; Gayety, Rochester, N. Y., 18-23; Bastable, Syracuse, 25-27; Lumberg, Utica, 28-30.
Burlesque Review—Casino, Brooklyn, 18-23; Empire, Newark, 25-30.
Burlesque Wonder Show—People's, Philadelphia, 18-23; Palace, Baltimore, 25-30.
Dave Marion Show—Perth Amboy, N. J., 18; Plainfield, 19; Stamford, Conn., 20; Park, Bridgeport, 21-23; Yorkville, New York, 25-30.
Follies of the Day—Empire, Newark, N. J., 18-23; Casino, Philadelphia, 25-30.
Girls A-La-Carte—Orpheum, Paterson, N. J., 18-23; Majestic, Jersey City, 25-30.
Girls de Looks—Palace, Baltimore, 18-23; Gayety, Washington, 25-30.
Girls of the U. S. A.—Pittsburgh, Pa., 9-16; Park, Youngstown, O., 18-20; Grand, Akron, O., 21-23; Star, Cleveland, 25-30.
Golden Crooks—Detroit, 10-16; Gayety, Toronto, Ont., 18-23; Gayety, Buffalo, 25-30.
Harry Hastings' Show—Newburg, Poughkeepsie, 18-23; Casino, Boston, 25-30.
Hello America—Gayety, St. Louis, 24-30.
Hip-Hip, Hooray—Bastable, Syracuse, 18-20; Lumberg, Utica, 21-23; Gayety, Montreal, Can., 25-30.
Lew Kelly's Show—Newburg, N. Y., 14-16; Columbia, New York, 18-23; Casino, Brooklyn, 25-30.
Liberty Girls—Paterson, N. J., 9-16; Majestic, Jersey City, N. J., 18-23; Perth Amboy, N. J., 25; Plainfield, 26; Stamford, Conn., 27; Park, Bridgeport, Conn., 28-30.
Maids of America—Grand, Hartford, Conn, 18-23; Jacques, Waterbury, Conn., 25-30.
Million Dollar Dolls—Lyric, Dayton, O., 18-23; Olympic, Cincinnati, 25-30.
Mollie Williams' Co.—Casino, Boston, 18-23; Grand, Hartford, Conn., 25-30.
Oh! Girl—Empire, Albany, N. Y., 18-23; Boston, 25-30.
Peek-a-Boo—Gayety, St. Louis, Mo., 31-Sept. 6.
Roseland Girls—Star, Cleveland, 18-23; Empire, Toledo, 25-30.
Rose Sydell's London Belles—Gayety, Detroit, 18-23; Gayety, Toronto, Can., 25-30.
Sam Howe's Show—Casino, Philadelphia, 18-23; Hurtig and Semon's, New York, 25-30.
Sight Seers—Casino, Boston, 9-16; Jacques, Waterbury, Conn., 18-23; New York, 25-30.
Social Maids—Palace, Baltimore, 9-16; Gayety, Washington, 18-23; Gayety, Pittsburgh, 25-30.
Sporting Widows—Miner's 149th St., New York, 18-23; Brooklyn, 25-30.
Star and Garter Shows—Star & Garter, Chicago, 18-23; open, 25-30.
Step Lively Girls—Albany, N. Y., 11-16; Gayety, Boston, 18-23; Columbia, New York, 25-30.
Twentieth Century Maids—Toledo, O., 10-16; Columbia, Chicago, 17-23.
Victory Belles—Star, Cleveland, 9-16; Empire, Toledo, 18-23; Lyric, Dayton, 25-30.

AMERICAN WHEEL

All Jazz Review—Empire, Cleveland, 18-23.
Broadway Belles—Empire, Indianapolis, 17-23.
Beauty Revue—Englewood, Chicago, 17-23.
Cabaret Girls—Standard, St. Louis, 17-23.
Cracker Jacks—Star, Brooklyn, 16-23.
Dixon's Big Review—Gayety, Newark, 18-23.
Edmond Hayes' Show—Newburg, N. Y., 21-23.
French Frolics—Empire, Indianapolis, 10-16; Gayety, Louisville, 17-23.
Follies of Pleasure—Scranton, 9-16; Wilkesbarre, 18-23.
Girls from Follies—Gayety, Baltimore, 9-16; Penn Circuit, 18-23.
Grown Up Babies—Sioux City, Iowa, 17-23.
Girls from Joyland—Wilkesbarre, Pa., 9-16; Scranton, 18-23.
Jazz Babies—Olympic, New York, 16-23.
Lid Lifters—Empire, Cleveland, 9-16; Detroit, 18-23.
Midnight Maids—Binghamton, N. Y., 18-20; Niagara Falls, 21-23.
Mischief Makers—Niagara Falls, N. Y., 14-16; one nighters into St. Louis, 18-23.
Monte Carlo Girls—Englewood, Chicago, 10-16; one nighters, 17-23.
Oh Frenchy—Gayety, Milwaukee, 17-23.
Pat White Show—Gayety, Milwaukee, 10-16; Gayety, Minneapolis, 18-23.
Razzle Dazzle—Bijou, Philadelphia, 16-23.
Round the Town—Trenton, N. J., 15-16; Gayety, Brooklyn, 18-23.
Sliding Billy Watson—Star, Toronto, Ont., 16-23.
Social Follies—Howard, Boston, 18-23.
Tempters—Cadillac, Detroit, 10-16; Haymarket, Chicago, 17-23.

MINSTRELS

Al. G. Fields—Rochester, 14-16.

CIRCUS ROUTES

Ringling Bros. & Barnum & Bailey's Circus, Chicago, Ill., 9-17.
Al G. Barnes—Murphysboro, Ill., 13; Belleville, 14; East St. Louis, 15; Litchfield, 16.

STOCKS

Albee Stock, Providence, R. I., indef.
Arlington Theatre Co.—Boston, Mass., indef.
Alcazar Players—Alcazar, San Francisco, Cal.
Baker Players—Portland, Ore., indef.
Blaney Stock—Yorkville, New York City.
Belgrade, Sadie—New Bedford, Mass., indef.
Bessey, Jack, Stock—Peoria, Ill., indef.
Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
Brown, George, Stock—Whalen Park, Fitchburg, Mass., indef.
Booth, Nellie, Players—Pittsburgh, Pa., indef.
Brownell-Stock—Dayton, O., indef.
Byers, Fred, Stock—Waverly, N. Y., indef.
Chicago, Stock—Altoona, Pa., indef.
Crawford, Ed., Stock—Bath, Me., indef.
Colonial Stock—Pittsfield, Mass., indef.
Colonial Stock—Cleveland, O., indef.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Durkin Stock—Skowhegan, Me., indef.
Desmond, Mae, Players—Scranton, Pa., indef.
Del Lawrence Co.—Majestic, San Francisco, Cal., indef.
Enterprise Stock Co.—Green Bay, Wis., indef.
Forest Park Musical Stock—St. Louis, Mo.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Gardner Bros. Stock Co.—Palace, Oklahoma, City, Okla., indef.

(Continued on page 33.)

ORVILLE STAMM

The American Hercules

Late Physical Instructor of the United States Navy

This week (Aug. 11) Keith's Riverside
Next week (Aug. 18) Keith's Washington

Direction—Frank Evans

AT LIBERTY FOR NEXT SEASON
MR. AND MRS. JAMES E. COATTA

Musical Comedy, Burlesque or Repertoire: Lady—Characters, Heavies or Gen. Bus. Gent—Small Parts and Specialties. We have an A1 Feature Musical Act. **The People with the Great Electrical Chimes.** Address MR. JAMES E. COATTA, No. 144 W. Seneca St., Oswego, N. Y.

Wanted for The Maddocks-Park Players

Permanent stock, one bill a week, opening September 1. **Juvenile Leading Man, Heavy Man,** two **General Business Actors;** A-1 scenic artist (small parts) and **Character Woman.** Long engagement to right people. Send late photos and full particulars. Address F. L. **MADDOCKS, Majestic Theatre, Birmingham, Ala.**

Jack Lane, wire people engaged. Advise where to send transportation! Costello, I lost address. People who work before write again.

Wanted for The Trumbull Stock Co.

An experienced **Ingenue Leading Woman,** ability and wardrobe essential. Other people write. This company plays New York and Penn., regular season. State your salary, send photographs and programs in first letter. Address **LAWRENCE R. TRUMBULL, South West Harbor, Maine.**

WANTED

Comedians, Straight Men, Singers, Chorus Girls, Specialty People. All week stands. Wire HOYT'S REVIEW, Caroll Theatre, Rome, New York.

AL MYRTLE
MARDO & LORENZ
The Wop and The Girl **In Vaudeville**

HUBERT KINNEY & CORINNE

Singing and Dancing—Direction Roselie Stewart

THE PRODUCING MANAGERS' ASSOCIATION desires to give expression to its sense of the loyalty and good conscience of those members of the acting profession, who have declined to compromise their individual freedom as artists, and to break contracts, which have been fairly and freely entered into by them.

THE PRODUCING MANAGERS' ASSOCIATION hereby gives notice to all whom it concerns, that it will steadfastly stand by those members of the theatrical profession, who are loyally standing by the true interests of the theatre and its patrons, in the discreditable strike now in progress.

DAVID BELASCO
A. L. ERLANGER
GEO. BROADHURST
WINTHROP AMES
LEE SHUBERT
WM. A. BRADY
C. B. DILLINGHAM
ARTHUR HAMMERSTEIN
ARTHUR HOPKINS
CHAS. EMERSON COOKE
H. H. FRAZEE
EDW. MAC GREGOR
ABE LEVY

GEORGE C. TYLER
GEO. M. COHAN
ALF. HAYMAN
F. RAY COMSTOCK
MARC KLAW
JOHN L. GOLDEN
FLORENZ ZIEGFELD
JOHN CORT
J. FRED ZIMMERMAN, JR.
WALTER F. WANGER
RICHARD HERNDON
RICHARD WALTON TULLY

MORRIS GEST
HARRISON GREY FISKE
SAM H. HARRIS
HENRY W. SAVAGE
EDGAR SELWYN
A. H. WOODS
WM. HARRIS, JR.
L. LAWRENCE WEBER
OLIVER MOROSCO
CHAS. COBURN
ADOLPH KLAUBER
GEO. WHITE
MORAN & ANDREWS

STAGE HANDS WON'T STRIKE WITH ACTORS, WITHOUT GIVING NOTICE

(*Continued rom pages 3 and 23*)

"Several days later these committees met and practically all the points of the new contract were agreed upon. It was decided that each committee should draft tentative contracts, these to be merged at a second meeting. The second meeting was never held. Frank Gilmore, secretary of the Actors' Equity Association, delivered to Henry W. Savage, chairman of the Managers' Association, a form of contract, which he said was final and all the Actors' Equity Association would accept. Mr. Savage asked Mr. Gilmore if he meant that the managers' refusal to agree to this contract would mean an attempt on the part of the Actors' Equity Association to enforce the 'closed shop,' and Mr. Gilmore's reply was that the managers' failure to agree would force the Actors' Equity Association to extreme measures and the 'closed shop' might be among them.

Received Ultimatum

"Then the attempt instituted by the managers to reach an amicable arrangement between actor and manager, with the manager willing and anxious to deal with a collective body of actors resulted in an ultimatum from the Actors' Equity Association accompanied by a threat of extreme measures, which they faithfully lived up to in the past few days.

"With cessation of negotiations the managers drafted a contract following the contract which the Actors' Equity Association had drafted and operated under for three years.

"The arbitration clause in the Actors' Equity Association contract is as follows:

"'The parties hereto in consideration of said employment and hiring, and of the mutual promises herein contained, agree for their mutual benefit and protection that in the event of any dispute or disagreement in respect to a claim for salary or damages for alleged wrongful discharge, before a right of action shall accrue, it shall be submitted to arbitration, to ascertain and determine what sum, if any, is due for salary or damages.

"'The arbiters shall be two disinterested persons to be chosen from among persons engaged in the theatrical profession (one by each of the parties hereto), and the two so chosen shall first elect a competent, disinterested umpire. The two arbiters together shall then estimate and fix the amount of salary or damages, if any, and, failing to agree shall submit the matter to the umpire. The award in writing of any two shall determine the amount of such salary or damages.

"'The parties hereto shall pay the arbiters respectively selected by them, they shall bear equally the expense of the arbitration and the umpire.

"'The arbiters and umpire shall be appointed ten days after notice, and shall, within one week after their appointment, meet to hear and determine the differences which have arisen; it being provided, however, that if the actor be a member in good standing of the Actors' Equity Association, and the manager a member in good standing of the United Managers' Protective Association, then, in that event, it is agreed by the parties hereto that the respective arbiters shall be selected by these respective organizations.

"Should suit be brought before the selection of arbiters, the party sued may, at any time after suit, and before trial, give notice of his desire for an arbitration and choose an arbiter as herein provided.

"The arbitration clause in the Managers' Producing Association contracts is as follows:

"The parties hereto in consideration of said employment and hiring, and of the mutual promises herein contained, agree for their mutual benefit and protection that in the event of any dispute or disagreement (1) as to any matter or thing covered by this contract; (2) as to the meaning of the contract or its application to any state of facts which may arise, then said dispute or claim shall be arbitrated. The managers shall choose one arbitrator and the actors the second.

Provides for Arbiters

"The arbiters shall be two disinterested persons to be chosen from among persons engaged in the theatrical profession (one by each of the parties hereto), and the two so chosen shall first elect a competent disinterested umpire. The two arbiters together shall then estimate and fix the amount of salary or damages, if any, and failing to agree, shall submit the matter to the umpire. The award in writing of any two shall determine the amount of such salary or damages.

"The parties hereto shall pay the arbiters respectively selected by them, and they shall bear equally the expense of the arbitration and the umpire.

"Should suit be brought before the selection of arbiters, the party sued may, at any time after suit and before that, give notice of his desire for an arbitration and choose an arbiter as herein provided.

"It will be noted that there is nothing in the manager's contract to prevent an actor from soliciting the Actors' Equity Association or member thereof as his arbitrator, moreover there is nothing in the clause to prevent the several arbitrators from selecting the Actor's Equity or a member thereof as the final arbitrator. It is important that the fact should be known that actors who 'walked out' had signed Actors' Equity Association contracts with their managers, had not notified their managers of an intention to strike, and have shown by their action that the signing by them of the Actors' Equity Association contract is not a guarantee of an intention to live up to the terms of an agreement. On the other hand, had the managers failed to fulfil these contracts, as the actors have done, they would have been liable for every dollar of salary involved in the terms of the contract.

Point of Difference

"The chief point of difference between the actors and managers was the eight performance clause. The managers had brought much evidence to show that this was a demand they could not comply with in many cases. As further evidence of his good faith Mr. Wilson publicly offered to submit this clause to the arbitration of former President Taft and Charles E. Hughes, knowing full well that the managers could not honestly enter into such arbitration since they could not afford to abide by an adverse decision, and about all that any striking actor can offer today as a grievance is 'the managers wouldn't arbitrate.'

"To further make forever impossible any relationship between the managers and the Actors' Equity Associations Mr. Wilson took into his councils two notorious agitators and troublemakers, who before their downfall had created great havoc in the vaudeville profession. The mark of these men instantly appeared in public villification of managers and haranguing of actors, scurrilous attacks in their only publishedi mouthpiece, and as a grand climax the strike, complete repudiation of Actors' Equity contracts by which the managers were faithfully abiding, vulgar street displays, $500-a-week actors accosting $30-a-week chorus girls at stage doors and asking them to go out in sympathy, threats of assault on managers, wrecking of theatres; vilest of all, anonymous letters, and the completest demonstration of all the misery an unscrupulous agitator can create, particularly when he has as his plaything an unusually emotional class.

Calls Equity Actor's Enemy

"So far as the managers are concerned the Actors' Equity Association has proved itself the enemy of the actor and the manager. No contract with any of its members can ever be considered anything better than an obligation that can be canceled by the Actors' Equity Association at thirty minutes' notice, for the actor is no longer free. There is a power above him that tells him when and where he may not work. He has no right to make an individual contract since he cannot be sure that he can fulfill it.

"It has ceased to be a struggle between the actor and the manager. The manager must fight now to deliver the actor from the grip of unscrupulous agitators and restore him to a position of some personal liberty.

"The producing Managers' Association will continue to keep the theatres open and will give performances; they will have no quarrel, nor have they had any quarrel with organized labor, a fact which is clearly proven by the continued good relations that exist between the managers and the union of stage hands, musicians, etc. The Producing Managers' Association deplores a strike in this industry at the present time, when there is so much unrest throughout the country."

EQUITY ISSUES ANSWER TO MANAGERS' STATEMENT

A statement in reply to the one issued by the managers was issued Monday afternoon by the Equity. It follows:

"The Producing Managers' Association invited the officers and Council of the Actors' Equity Association to an informal luncheon at the Claridge on May 2.

"There they announced, through Mr. Winthrop Ames, that they were dissatisfied with the present form of contract and wished for some changes. We also wished for some changes and a committee was appointed from each organization to agree upon those changes.

"When the committees met, although we did not definitely agree to all the concessions they asked, no insurmountable difficulty arose until we asked that 'eight performances should constitute a week's work; all extra performances to be paid for pro rata.' Their committee told us that seven out of eight of that committee had already voted that that request be granted, but that it had been voted down in their Council by a two-thirds majority.

"Neither committee had power to act and so reported back to their respective Councils. Subsequently, an emissary from the managers came to us and asked if the Council stood firm on the 'eight performances' clause. He was told that they did.

"Meantime, the Equity Council decided on a 'quid pro quo' that it felt the managers would gladly accept, and its committee was given power to act.

"To our amazement, the managers broke off all negotiations abruptly and announced they would have nothing further to do with the Actors' Equity Association.

"We approached them again and again, suggesting that the points in dispute be submitted to arbitration. We even went so far as to secure the promise of ex-President Taft and ex-Governor Hughes to act as arbiters if requested. We suggested that three representatives of each association should meet and discuss the disputed points, and that Messrs. Taft and Hughes should be umpires. All these offers were flatly rejected by the managers, who announced publicly that they were determined to destroy the Actors' Equity Association.

"We then affiliated ourselves with the American Federation of Labor, who granted us a charter as a branch of the Associated Actors and Artistes of America. This charter gives the Actors' Equity Association full autonomy and absolute control over its own policy.

"As soon as it was granted us, we again approached the managers, renewing our offer to submit all disputed points to arbitration, and offering further that if the arbitration were decided in our favor we would not ask for the new contract to be put in force until the season of 1920-1921, thus giving the managers a year to adjust their business to the new conditions.

"This was also flatly refused and again the managers announced that they would never deal with the Actors' Equity Association.

"The managers have claimed at various times that their reason for attacking the **Actors' Equity Association was:**

"Their objection to Francis Wilson.

"Our unreasonable demands.

"Our affiliation with labor.

"The dictatorship of Harry Mountford in the A. E. A.

"Our breach of contracts.

"Some of them now deny that they objected to our entering labor. They told us repeatedly we would be *degraded* by so doing.

"Neither Mr. Mountford nor any other non-member has *any voice* in the policies of the Actors' Equity Association. No one has a right even to *advise* us except on our express invitation.

"Now, as to the breach of contracts: Clause '18' in the 'Equity' contract calls for arbitration in case of dispute between the Actors' Equity Association and the manager.

"Their new contract calls for arbitration between actor and manager. In other words, they insist on dealing with the actor as an individual and deny him the right of organizing for his protection.

"All the members of the Producing Managers' Association have announced that they will not recognize the Actors' Equity Association. Therefore, they have publicly stated that they will not comply with clause '18' of the 'Equity' contracts that they have signed.

"When a party to a contract announces that he will not abide by it, that party has broken the contract.

"EXECUTIVE COUNCIL OF THE A. E. A.
"Per FRANK GILMORE."

PLAN BENEFITS TO RAISE STRIKE FUND FOR ACTORS

It was announced at strike headquarters early this week that a large sum in voluntary contributions had been received by the Equity since the strike was called last Thursday. Many checks, it was said, began coming in by mail from members of the profession and also from individuals not connected in any way with the profession but sympathetic to the cause.

It was announced that an initiation fee of $5 will become effective Sept. 1. On January 1 it is to be increased to $10. The $10 a year dues charged will remain the same.

It was also announced that Francis Nilson had donated $2,000 to a strike fund.

The largest amount received up to Monday of this week, it was announced, was contributed by Mr. and Mrs. Sheldon Lewis (Virginia Pearson), both of whom are appearing in motion pictures at present. Last Friday, Pedro De Cordoba contributed $100 to the strike fund.

Just how much money the Equity Association has on hand with which to conduct the strike could not be learned. There were rumors that wealthy sympathizers had offered to raise a fund if necessary, but these could not be confirmed at the Equity Association offices. There, it was said that elaborate plans were being made for a series of benefit performances to be given in available places throughout the city, and in the event that theatres could not be secured one of the armories or Madison Square Garden would be utilized for the purpose.

Thus far, none of the striking actors has made application for financial aid, but, at the Equity offices, it was said that $5 was given to a chorus girl who refused to continue work with a show owned by a member of the Managers' Association. The girl came over and joined the Equity Association and stated that the manager of the show in which she had been rehearsing had refused to pay her five dollars that was coming to her. The name of the girl, the show in which she was rehearsing and the name of the manager, was not divulged.

PROMINENT PLAYERS JOIN AND QUIT THE EQUITY

Prominent player folk have announced during the last few days that they have espoused and will support the Actors' cause. Among them are the following:

Raymond Hitchcock, who sent a telegram to the Equity reading: "The rumor that I was preparing to replace a striking actor is absolutely false. I am still a member of the Association. It can command me."

John Drew, who also read a letter written by his niece, Ethel Barrymore, in which she not only pledged her support, but also the support of her two brothers, Lionel and John Barrymore. The following is Miss Barrymore's letter:

"While my entire theatrical career has been associated with but one management, from which I have received only fairness and consideration, I feel that the traditions of my family ally me logically and irredeemably with the members of my profession in the Actors' Equity Association."

Al Jolson Joins

Others are Al Jolson, the four Dooleys, Harry Fox, Frank Fay, Ed Wynn, Ann Pennington, Gertrude Vanderbilt.

There were also a number of prominent players who resigned from the Equity, also the list including the following: E. H. Sothern, Holbrook Blinn, Amelia Bingham, Zelda Sears, the wife of L. C. Wiswell, associated with the Managers' Protective Association; Laura Hope Crews, Janet Beecher, Valli Valli, Olive Wyndham, Jeannette Lowrie, Charlotta Monterey, Gladys Hanson, William Collier and Lester Lonergan, the latter two of whom each sent a letter. Mr. Collier's resignation was as follows:

"New York, August 9, 1919.
"Actor's Equity Association,
"Attention of Mr. Grant Stewart,
"1472-1476 Broadway,
"New York City.

"Gentlemen—I hereby tender my resignation from the Actors' Equity Association, as I am very much adverse to their action in closing up theatres; in fact, by ordering a so-called strike. Yours truly,

"Paid. WILLIAM COLLIER."

Mr. Lonergan's was as follows:

"My Dear Mr. Gilmore:

"Please to accept my resignation from the Actors' Equity Association.

"Perhaps in tendering the above, I should add a line to cover my position, notwithstanding that I have always kept it clear to you and I believe tenable.

"I deplore the inconceivable catastrophe which has been precipitated and which has reduced the romantic realm of the stage to the mundane level of the street car barn. In our 'beginnings,' the stage meant to us all a place of illusion. We were aware of its material disadvantages, but we gladly dared.

"The illusion is now dead. I can hear a groan, 'Et tu, Brute?' as the dying muse looks sadly on the frenzied face of the Actors' Equity Association.

"Most sincerely yours,
"LESTER LONERGAN."

An announcement came from the managers' publicity department that E. Lyall Swete, the English actor and stage director of His Majesty's Theatre, London, who came to supervise the production of "Chu Chin Chow," at the Century had resigned from the Equity.

Mr. Swete joined the Actor's Equity Association when he arrived in New York because he is a member of the Actor's Association of Great Britain. When the strike of "Chu Chin Chow" was called Mr. Swete continued to rehearse "Chu Chin Chow" regardless and it was due to his direction that "Chu Chin Chow" was successfully presented at the Century and is running there now. Mr. Swete yesterday sent the following letter to Frank Gillmore, secretary, resigning from the Actor's Equity Association.

"Having read Mr. Nathan Burkan's letter of August 10th to you on the present crisis, I also must insist that my name be erased from the list of membership of the Actor's Equity Association of America, and that my resignation be accepted from this date. I am cabling the Secretary of the Actor's Association of Great Britain my reasons for resigning from the Equity Association of America, and entreating his Council to pause before further committing its members out here to a course which is contrary to the laws of the United States.

With kindest regards.
(Signed) E. LYALL SWETE."

BLINN'S NAME HEADS ACTOR'S "DISLOYAL LIST"

On Saturday, officials of the Equity caused a "Disloyal List" to be conspicuously displayed on the wall in the meeting room of the strike headquarters established by the organization at 160 West Forty-Fifth Street. This list was the result of Holbrook Blinn's action in forsaking the actors' organization and going over with the managers on Friday night, when he rejoined the cast of "The Challenge" and appeared in the show.

When it was learned that the Selwyn Theatre was forced to return the audience its money, which amounted to $1632, on Thursday night, primarily through Blinn's refusal to appear in the play, he being a member of the A. E. A. at the time, salvos of applause greeted the announcement at the organization's headquarters. The next day, Friday, wherever Blinn went and happened to meet his actor friends and acquaintances he was patted on the back and complimented on the consistent stand he took in the matter. And even on Friday night, as late as 6:30, at the Lambs Club, he was still receiving the congratulations of his actor friends. It was at this time that he shook hands with Jefferson De

(*Continued on page 29*)

WARNING!

All members of the Actors' Equity Association are personally liable for all damages and losses to the Managers caused by the strike.

DO NOT BE MISLED—CONSULT YOUR OWN LAWYER.

Attention is called to the following letter sent by Mr. Nathan Burkan to the Actors' Equity Association; copy of which was transmitted to Mr. John L. Golden by Mr. Burkan.

August 10, 1919.

Mr. Frank Gillmore, Executive Secretary, Actors' Equity Association, New York City:

My dear Mr. Gillmore—My attention was called last night to a list of your membership, in which was included my name as a life member.

In view of the strike called against the enterprises managed by my clients, Messrs. Winchell Smith and John Golden and Charles Dillingham, respectively, and in view of the action of the organizers of the strike in wilfully bringing about the breaking by members of your association of contracts of service existing with Messrs. Smith and Golden and Dillingham, respectively, which have long periods to run, and particularly in view of the fact that Messrs. Smith and Golden and Dillingham respectively have at all times and on all occasions treated their players with the utmost consideration, justice and fairness, as the striking players as well as all other players associated with them will admit, and against whom the players can have no legitimate grievance, I must insist that my name be forthwith stricken from your membership roll.

The action of the organizers of the strike in knowingly and wilfully ordering players under written contracts of employment with these managers to leave their employers and break up their attractions, manifests an utter and wilful disregard not only of law and order, but of the welfare of your membership, as well as of the rights of these managers, and it also betrays crass stupidity on the part of the officers of your association in permitting such acts to be committed.

Let me call your attention to the decision of the Appellate Division of this Department in the case of Grassi Contracting Co. v. Bennett, 174 A. D., page 249, where the court held that

It is not lawful to call a strike, the result of which will be the violation of contracts of its members with their employers; and the United States Supreme Court, in Hitchman Coal & Coke Co. v. Mitchell, 245 U. S., page 229, held that a combination to procure concerted breaches of contract by plaintiff's employees **is as plainly unlawful as if it involved a breach of the peace.**

In that case the members of a union were enjoined from inducing or seeking to induce the plaintiff's employees from violating their contracts of employment. The Court, in protecting those contracts, said, at page 251:

"Plaintiff, having in the exercise of its undoubted rights, established a working agreement between it and its employees, with the free assent of the latter, is entitled to be protected in the enjoyment of the resulting status, as in any other legal right. That the employment was at will and terminable by either party at any time is of no consequence."

"The right of action for persuading an employee to leave his employer is universally recognized."

Applying this principle to the facts involved in the strike, the strike organizers, **the officers of the Actors' Equity Association, and its membership, were and are guilty of unlawful acts in directing, inducing, persuading or coercing players under contractual relations with managers to strike, to break their contract, and not to play at scheduled performances.** The contract need not be for any specific period (although I know of my own personal knowledge that a great many of the contracts are for long terms, and some have a two weeks' notice clause).

In justice to the many players who are members of the association and who do not realize the consequences of the acts of the organizers of the strike, and the officers of the association, in permitting the organizers to commit the acts which the courts have pronounced illegal, let me call your attention to the famous Danbury Hatters' case, known as Lawlor v. Loewe, 235 U. S., 522.

In that case the members of a labor union attempted to compel a hat manufacturer to unionize his factory, left his employment and prevented others from taking employment therein, and with the assistance of members of affiliated organizations declared a "boycott" on his goods. The court held that all the members of the labor union who paid their dues were jointly liable with the officers of the union for the damages sustained by their acts. **It is not essential that each member of the Union should have knowledge of the details of the action proposed to be taken by the strike organizers and the officers of the Union.**

The court said, on page 529:

"The individual members are liable as principals for what their officers did in the performance of their duty, even though they did not know of the particular acts done, or may have disapproved of or have forbidden it."

In that case the plaintiff recovered a judgment for $222,000.00, and many of the members of the Union had their bank accounts attached, their property sold at public sale under execution, and many were obliged to pay whatever they had, to make good the damage.

The damages in such cases are not apportioned, but each member is liable individually and collectively for the entire damage done, and if he has sufficient property, he must make good the entire damage.

It is beyond dispute now that very serious damage has been inflicted upon a number of managers by the closing of their theatres. The damages are not speculative, because the managers will be entitled to recover for moneys refunded by them to patrons who were deprived of the opportunity to see the attraction, moneys paid as rent for the theatre while it remained dark, moneys paid to employees who had to be laid off in consequence of the strike, moneys paid for advertising, current expenses, and possible losses wherever they can be established.

The resulting damage of this strike may run into millions of dollars, and all those players who have contracts with Managers as well as the officers and strike organizers, and the individual members of this association, though they did not participate in or had any knowledge of the strike, may, within a short period of time, find themselves involved in a serious predicament. By the action of the organizers of the strike and the officers of your association, the life savings of many players have already been jeopardized.

I think it is your duty to at once direct all players who have walked out in breach of their contracts to return and to minimize the damage as far as possible.

This letter is written, not with the idea of giving you advice, but simply to justify my action.

Very truly yours,

NATHAN BURKAN.

STAGE HANDS WON'T STRIKE WITH ACTORS, WITHOUT GIVING NOTICE

(*Continued from pages 3, 23 and 27*)

Angelis and Echlin Gayer, both of whom positively state that Blinn gave them his word of honor that he would not appear in "The Challenge" and would stick with the A. E. A. However, Blinn did appear that very night in the play, announcing that, since he had an interest in the play, he was morally and legally bound to abide by the managerial interest that called him.

It was stated that his action came after a conference with, and the consent of, A. E. A. officials, the latter of whom, he said, had told him to resume playing in "The Challenge." Subsequently, he resigned as a member of the A. E. A.

All of this was announced and thoroughly gone into at strike headquarters, where the announcement caused feeling to run high against their erstwhile member. Little groups gathered in all parts of the building and discussed Blinn's action; and, thereafter, whenever his name was mentioned at strike headquarters, it was hissed.

The organization also called up the City News Association and issued a statement over the telephone to the news association in which they emphatically denied that Blinn had gone over to the managers with their consent; in fact, they stated, he had been told specifically that he should stick with the actors. Then it was that the following notice was pasted on the wall at strike headquarters:

"Disloyal List. We want volunteers to make them see they are wrong. We want reports on those who are rehearsing and those who have taken the places of Equity members. Report to your captain."

These were the names on the "Disloyal List": Holbrook Blinn, "The Challenge"; Allan Dinehart, "The Challenge"; Wilson Reynolds, "The Challenge," Vici Honcelli,, "The Challenge," Charles Sellon, "The Challenge"; Jessie Glendenning, "The Challenge." Zelda Sears, "A Voice in the Dark"; Georgia Lee Hall, "A Voice in the Dark"; Arthur Howard, "A Voice in the Dark"; Lowell Sherman, "A Voice in the Dark"; Lionel Braham, "Chu Chin Chow"; Albert Howson, "Chu Chin Chow"; Adelaide Messmer, "Chu Chin Chow"; Fred Kauffman, "Chu Chin Chow"; George Zorn, "Chu Chin Chow"; Louis Le Viege, "Chu Chin Chow"; Olive Tell, "Civilian Clothes"; Thais Lawton, "Crimson Alibi"; Victor Dyer, "The Better 'Ole."

E. H. SOTHERN STARTS NEW SOCIETY FOR BROTHER ACTORS

E. H. Sothern, on Monday, established headquarters in the Biltmore Hotel, where he plans to organize a new association "to maintain the dignity and standards of the theatrical profession." Shortly after conceiving the plan of forming a new organization, Sothern sent telegrams to about 300 representative actors, asking them to join with him.

Early in the evening he said he had received sixty acceptances from some of the best known actors and actresses in America. Among those who joined were David Warfield, Minnie Maddern Fiske, Henry Miller, Howard Kyle and others. No name, as yet, has been selected for the new organization.

CHICAGO IS QUIET; NO TROUBLE EXPECTED THERE

CHICAGO, Ill., Aug. 11.—Regardless of the reports from Eastern sources that the actors' strike would take possession of Chicago on Monday, local managers had a good night's sleep and awoke to find Chicago in its same quiet mood.

There had been reports that Grant Mitchell would possibly call the Windy City into the theatrical strike.

There are a half dozen new plays here under rehearsal, some of them scheduled to play the two dollar houses, but nothing has been done to interfere with them. Among the productions are "Freckles," "The Gumps," "My Sammy Girl," and "My Sunshine Lady."

Harry Sheldon, representing the managerial interests, stated that he is doubtful if any strike would be attempted here.

Many of the actors are reported as being booked without signing the Equity contract. The situation here is extremely quiet, and it is very doubtful if it will change.

CONFUSION ABOUT HOUSES MARKS START OF STRIKE

Upon returning to the A. E. A. headquarters from the meeting Thursday evening, Francis Wilson announced that he and Gillmore desired to make a statement to the press. With them was Paul N. Turner, counsel for the A. E. A.

They stated that the attitude of the managers had forced the crisis and, as a result, five or six theatres would be closed that evening, but declined to mention the names of the houses to be affected, as that was all placed in the hands of the committee chosen to handle the situation.

In the meantime they were awaiting Sothern's answer as to his visit to the managers. Finally word came that the people had been instructed as to what houses were to be "pulled" and the deputy organizers or delegates departed on their mission. They were all accompanied by a number of pickets and a crowd of morbidly curious who had gathered at the "strike" headquarters in Forty-fifth Street to see what it was all about.

Each deputy organizer had his orders and upon arrival at the theatre had little trouble in getting the equity members to answer the call. All of this work was accomplished by eight o'clock and, instead of five or six theatres, twelve were placed on the so-called unfair list and their performers ordered to go out.

By that time theatre patrons had thronged the houses and were patiently awaiting the performances to start. After considerable wait, a number of house managers announced that, on account of the unforseen strike, there would be no performance and that the patrons could have their money refunded at the box office. A frantic rush was made for the box-offices. Some of them were unprepared for this emergency and means had to be devised to keep the people stalled until money could be procured from the banks. Some theatregoers, who were very much perturbed at this turn of affairs, naturally became quite "peeved" and nervous, as a result of which "several squabbles took place. In some instances people had thrown away their seat coupons and when they made their demands for a refund were informed they would have to present them as an assurance that they had purchased tickets. At the Gaiety there were a number of arguments among the patrons themselves which necessitated the interference of the police to quiet the belligerants.

Persons who had purchased tickets from brokers and cut rate agencies also wanted to get their refund at the box-offices. It took several minutes to explain to each of these, that it would be necessary to get the refund at the agencies or cut-rate offices as in some instances an excess was charged at the agencies for tickets and at the cut-rate offices the tickets had been procured at prices below the house scale. These people then went to the agencies and there found that the places had already closed or had banked their receipts for the night and were not in a position to make restitutions at the time. These, however, were made on Friday.

Those performers who walked out, augmented by those who were unable to work then started promenading along Broadway and, by ten o'clock, were collected along the Rialto in small groups discussing the situation. A great many arguments ensued and several fistic encounters took place. Those who were responsive to the walk-out order were made heroes and heroines and those who had not answered the call were reviled and called "scabs."

During one of these so-called discussions shortly after mid-night at Broadway and Forty-seventh Street, the police took a hand and eight performers were arrested and booked in the West Forty-seventh Street station on a charge of disorderly conduct. They were Sol Ginsberg (Violinsky), Ray Walker, George Green, Daniel Wormer, Robert O'Brien, William Devere, Nat Glazer and Roy Chiter. All were charged by the police with being participants in a free-for-all fight that was going on when the police arrived on the scene at 2:30 that morning.

In the West Side Court, on Friday morning, Magistrate Frothingham discharged all with the exception of Roy Chiter and Ray Walker. These two had failed to put in an appearance when their names were called for trial, so the magistrate declared the bail of $500 each, which they had given in the police station earlier that morning, forfeited. However, they finally did show up in court and the magistrate, after hearing their stories, lifted the forfeit on their respective bonds and discharged them, too.

When the reports of the strike came into the Equity office, the officers of that organization stated they were gratified with results. Gillmore said that the A. E. A. was well satisfied with the progress made.

"You must remember that the people who walked out tonight are losing money and are doing this for a principle," he said, "so that in the future they may have an organization to support them in their demands."

About an hour after the strike call had been answered, William James Fitzpatrick, vice president of the A. A. A. A., accompanied by Jim Marco, one of his henchmen of "White Rat" days, made his appearance at the Equity offices. He stated that he was surprised to hear a strike had taken place and was making a call to ascertain what the results were. He declared that neither he nor Mountford had any knowledge as to what took place in advance as they were not interfering in the affairs of the Equity.

When word reached the managers in the afternoon that a strike was imminent and that E. H. Sothern was bringing an ultimatum of the A. E. A., to them, Sam Harris, William A. Brady, Arthur Hopkins, Arthur Hammerstein, Joe Weber, John L. Golden, Edgar Selwyn and others gathered in the Cohan and Harris offices to await his arrival. When he failed to show up, however, and the "pulling" out commenced, they departed for their theatres to ascertain what had been done. Later on in the evening, Sam Harris, president of the P. M. A., made this statement:

"We're not worried or scared. We'll take care of ourselves. This is a strike for Wilson, Mountford and Fitzpatrick. It is entirely selfish. They don't take into consideration the small people in the acting profession, many of them with dependents, who have got to suffer. Cohan and Harris will look after them. We'll do all we can and when Cohan and Harris say that, it means something."

William A. Brady, who also spoke for the managers association, said:

"Representatives of the Actors' Equity have had several conferences with the managers and, after each one, they have broken faith with us by divulging the business discussed at these meetings. You can see that by the first two paragraphs of their resolution, which was signed as a pledge. We have always recognized the Association and were willing to arbitrate, nor have we any objection to dealing with the association or organized labor. But, we do object to dealing with the association heads at the present time, for they are professional agitators. We have not broken or repudiated any contracts. I am Irish, and, speaking for myself, I am going to fight."

"In this conflict there is but one important issue: Shall the actor have the right to collective protection?

"When the manager and actor dealt with each other as individuals, a situation existed which had no duplicate in any other field of activity. The actor, while free as an artist, was economically a slave. He often rehearsed the better part of a season but worked and was paid salary for only a few weeks. The contract which a majority of the managers forced the actor to sign was so trickily drawn that legally there was not even one square meal for the actor in it.

"The women of the stage were inadequately protected. The Actors' Equity Association was formed to remedy these intolerable conditions.

"Although the managers reluctantly, after years of petitioning, made certain concessions tending towards better conditions, they never at any time treated the Actors' Equity Association with the courtesy which its patience, its fair dealing, its desire for Equity, deserved. And at no time did a majority of the managers live up to the contract which they had signed.

"Nevertheless, the Actors' Equity Association avoided conflict and hoped by setting an example of right conduct to induce the manager to accept and live up to a similar standard. This policy, however, proved ineffective, for when the Producing Managers' Association was formed, it forthwith insisted that the actor give up some of the rights which had been so grudgingly granted.

"When this demand came, the Actors' Equity Association suggested that if the existing contract was to be modified in one particular, it should be changed throughout so as to conform to present conditions. This the managers refused.

"The Actors' Equity Association then secured the consent of the Hon. William H. Taft and the Hon. Charles E. Hughes to review the entire matter as arbitrators, and offered to abide by their decision and enter into an agreement which would settle all differences for a term of years. This the managers refused. Thereafter the Actors' Equity Association affiliated with the American Federation of Labor.

"Within the last few days a committee of the Council of the Actors' Equity Association met a committee of the Producing Managers' Association, and at this meeting the latter severely criticised and censured the Actors' Equity Association for affiliating with the American Federation of Labor, abused various of the officers of the Actors' Equity Association and flatly refused to discuss the differences between the manager and the actor, demanding of the latter that he discard the Actors' Equity Association, his sole means of representation and defense.

"And at the very time when, by these meetings, the Producing Managers' Association was leading the Actors' Equity Association to believe that it was endeavoring to secure a harmonious agreement, the Chairman of the Managers' committee was actually engaged in the formation of a dual organization of various branches of the amusement world, for the avowed purpose of disrupting the Actors' Equity Association and forcing the actor to deal with the manager as an individual.

"And more than that; although the managers have given Actors' Equity contracts to 90 per cent. of the actors who are working or are in rehearsal today, yet already they have served notice upon the actor that they do not longer propose to live up to these contracts.

"It is an essential feature of each of these contracts that the Actors' Equity Association is the representative of the actor in his dealings with the manager, and that Association the manager now refuses to recognize and with it he refuses to deal. Therefore the actor works under these contracts at his peril.

"There can be no honest criticism of the conduct of the Actors' Equity Association. From the first, it has fought for a clean theatre—in the box-office as well as behind the curtain. It has worked unceasingly to keep the actor and manager in harmony. It has compelled its members to live up to their obligations. Each step which might cause a breach between manager and actor has been forced upon it by the manager.

Twelve houses were closed in all and what developed at some of them then and afterward follows:

Winter Garden

Thursday night was a peaceful one for "Monte Cristo, Jr.," and the show went on as usual, but, on Friday night, the Winter Garden was put on the Strike Circuit of the A. E. A., which resulted in a veritable hegira of principals. Those who deserted the ranks were Chic Sale, the Watson Sisters, Adelaide and Hughes, Sidney Jarvis, Tom Lewis, Jack Cagwin, Gordon Dooley, William Dooley, Ester Walker, Katherine Wyley, Jack Squires, and May Buckbridge. In fact, the only ones of the old cast that remained were Mabel Weeks, Ralph Herz and Virginia Fissinger.

The chorus girls could not be persuaded to join the walkout because one of their number had been refused an Equity contract when she asked for one some weeks ago.

It has fallen upon Ray Kosser, a chorus girl, to put over the majority of the big song numbers of "Monte Cristo, Jr.," since the strike extended to the Winter Garden and she has been supported by a bevy of vaudeville acts hastily recruited from booking offices.

Busy pickets in front of the Winter Garden inform the theatre-going public that "all the stars are out, and it's going to be a bum show tonight," and they finally persuaded Williams and Wolfus who were the mainsprings of the show on Friday night to desert it one night later. An offer of a twenty-five week contract at a flattering salary was tendered by the Shuberts to Williams and Wolfus, who unhesitatingly turned it down.

Among the stars who acted as replacements for several nights at the Winter Garden were Toto, Rooney and Bent, and Jan Dubini and Diane.

"I've turned away about three hundred patrons from the Winter Garden tonight," was the proud statement of Richard Gordon, a "Voice in the Dark" striker, who was promenading in front of the house on Saturday evening with the following printed notice stuck in his straw hat.

"In spite of all statements to the contrary, the Actors' Equity Association only asks for the right of collective bargaining as upheld by President Wilson. We only ask that our grievances be arbitrated and agree to abide by the result."

During his picketing, Gordon was stopped by Lee Shubert who said to him: "Don't you know that by doing this you are lowering yourself to the level of a bricklayer?" Gordon replied that if that were the case it was Shubert and other managers who were responsible for the degradation.

Holding Gordon's arm and herself active in picket duty, walked Sue McManamy, who played an important role in "The Five Million" before going on strike. She delighted in asking outgoing patrons what they had thought of the new version of "Monte Cristo."

On Sunday night Gordon fell into the hands of the law when he was arrested outside of the Winter Garden, charged with disorderly conduct. It was charged that he was telling people that the Winter Garden show was a "bum burlesque." Inside the theatre, members of Shubert productions who did not strike were presenting a concert program. Gordon gave his home address as the Lamb's Club.

Another picket who fared unluckily was Anthony Hughes, of 1696 Broadway, who was arrested by a private detective at the Winter Garden and charged with disorderly conduct by Stanley Sharp, house manager. Hughes was found guilty and fined twenty-five dollars by the night court.

When J. B. Dunn, an old White Rats' supporter, heard of the arrest he offered to stand the bail, according to a statement given out at strike headquarters, and later paid the fine. Dunn is now a racing man and has a string of horses at the Empire City Track.

Sidney Jarvis, who lives at the Hotel Monterey, and who is one of those who walked out of "Monte Cristo, Jr.," was also arrested for disorderly conduct on Saturday night, but the case was adjourned.

On Saturday night, Ralph Herz deserted the strikers and made his reappearance with the Winter Garden production. It was announced by the Shuberts that he had withdrawn his application for membership in the Equity.

Interest in the actors' strike almost cost John Fix, of 360 West One Hundred and Sixteenth Street, his automobile on Saturday night when he saw a picket disturbance in front of the Winter Garden and, leaving his machine at the curb, walked over to the scene of the trouble. He turned in time to see a man driving his automobile away, and, leaping on the running board he ordered the driver to stop. The man explained that he had been asked by a man to inspect the machine and repair it so that it would run more smoothly. He was taken to the West Forty-seventh Street police station and gave his name as John Reilly, age thirty-nine, of 310 West One Hundred and Eighteenth Street.

When Jefferson De Angelis, who has been stationed at the Winter Garden stage door as a picket, spotted a taxicab conveying two acrobats from the Winter Garden to the Century Roof, he hailed the driver and asked:

"Do you know you're carrying a couple of scabs?"

"Well, I won't be carrying them long!" declared the union chauffeur, and the two passengers, in their spangled tights were asked to get out and continue their journey to the stage door afoot.

On Monday night, just before the performance, both sides of Broadway near the Winter Garden resembled a street in front of a newspaper office on election night on account of the dense crowd, which was slow in heeding the policemen's orders to move on. The crowd was made up of Winter Garden patrons, curious spectators and countless Equity pickets, all displaying printed Equity propaganda on their hats or on their coat lapels.

(*Continued on page 31*)

Mr. Howard Kyle, founder of the Actors' Equity Association, who for more than six years served as a member of its Counsel and in other capacities without remuneration, has resigned from the Actors' Equity Association. In connection with his resignation Mr. Kyle sent the following letter to Mr. E. H. Sothern who has also since resigned from the Actors' Equity Association.

New York, August 5th, 1919.

Dear Sothern:

I am sorry I didn't get a word to you before you were induced to send a letter to the Actors' Equity Association, approving the course its officers and counsel have wrong-headedly taken. For once the managers are right in their stand. They *have* recognized the Actors' Equity Association as an organization and they invited its representatives to meet them and make a mutual agreement for the uniform adoption and use of an improved form of the United Managers' Protective Association-Actors' Equity Association contract to cover a period of three or five years. Each manager in the new producing Managers' Protective Association (and it includes practically all of them) is under a bond by which he would forfeit $10,000 if he breached any agreement made by his organization. That is any agreement like that of the adoption of a uniform standard contract. This was the very situation, or should I say consummation, toward which the Actors' Equity Association has been aiming for six years. Some of the radicals misapprehend the spirit of co-operation that possessed the managers and attributed their action to motives of fear; thereupon an utterly foolish and unnecessary ultimatum was issued concerning extra performances which were made to include legal holiday matinees and Sunday appearances. The arbitrary action was taken despite insistent warnings I made to the counsel of its ill-advisedness. The aggression came, you see, from our side when the managers were in an amenable state of mind and actually willing, as they are now, to stand for a clause by which all salaries shall be reckoned by the performance.

In order to save their own faces our representatives proposed publicly that the whole matter of a contract be given to an outside Board of Arbitration, thus trying to embarrass the managers. As I openly predicted, the managers said there was nothing to arbitrate and they have proceeded to use the standard contract United Managers' Protective Association-Actors' Equity Association, changing only the clause as to how any issue may be arbitrated; meanwhile poor men and women who are actually working under equitable conditions are forced to strike as the result of the bad leadership of our association.

It is important to remember that the accepted Actors' Equity Association-United Managers' Protective Association contract was actually drawn up in the first instance by the Actors' Equity Association itself, and the clauses consenting to play Sunday night performances and legal holiday matinees were put into this contract by the actors themselves. The changes now demanded, therefore, constitute additions to our own contract, which we have proclaimed as equitable all over the world. No one has ever pretended that the contract, which is a minimum one, is the best that might be secured, and it is only fair to recall that Mr. Marc Klaw, President of the United Managers' Protective Association, spoke at the ratification supper in November, 1917, saying: "This is a history-making occasion, but the contract as it stands is only a beginning."

(Signed) Yours very truly,

HOWARD KYLE

STAGE HANDS WON'T STRIKE WITH ACTORS, WITHOUT GIVING NOTICE

(*Continued from page 29*)

"Don't patronize this house!" they shouted to prospective Winter Garden customers.

"You won't see 'Monte Cristo' inside. Nothing but a bunch of understudies and cheap variety acts."

Women strikers addressed audiences from the curb until they were told to move on and played the roles of orators so well that they managed to provoke considerable cheering from the crowd.

On Monday night, the Winter Garden put on a joint "Shubert Gaiety" "Monte Cristo" show. That is, the Forty-Fourth Street Theatre closed its doors and those who had been playing the rejuvenated "Gaieties" there were brought up to the Winter Garden to combine with the loyal ones who had been keeping the Winter Garden open.

The present show includes a number of vaudeville acts, Katherine Wyley and Ralph Herz, of the old Monte Cristo cast, a number of minor principals from this same cast and the following members of Shubert's "Gaieties": Marguerite Farrell, Ina Williams, Llora Hoffman, Freda Leonard, Ma-Belle, Adoree and Sladden.

The latter three have played a trio of theatres in one week, starting at the Shubert in "Oh, What a Girl," leaving there at the time of the strike and going into the Forty-Fourth to later be sent up Broadway to the Winter Garden.

The house is playing to good business.

Selwyn

Eugene Walter's "The Challenge," which deals with labor problems and strikes, found that it was confronted with a strike problem of its own when Holbrook Blinn and his company quit on Thursday night, pursuant to the Equity strike order.

The house was dark on Thursday evening, but the next night the play opened again with only Louise McIntyre and Leonard Doyle missing from the original cast. When Eugene Walter appeared before the curtain to announce that Janet Beecher would take Miss McIntyre's part, there was applause mingled with hisses. Harry Mainhall stepped into Doyle's role, reading the part from manuscript.

The reason for the reopening of "The Challenge" on Friday night was laid to Holbrook Blinn's financial connection with the play, although it has not been ascertained just how much this financial connection amounts to. It is claimed by the management that, on account of Blinn being an actor-manager, he is not violating in any way either the intent or specific purpose of the association's rules in appearing, despite the strike order. Blinn himself explained this to the audience on Friday night in a statement which was as follows:

"When the Selwyns first discussed presenting 'The Challenge' I was asked by them to play a part in it. After reading the play, I was so strongly impressed by it that I immediately sought to obtain an interest in the play. After considerable discussion with both the Selwyns and Eugene Walters, the author, it was finally arranged that I should be admitted to a partnership agreement with them, so far as this one play was concerned.

"Since that time, I have acted always as one of the proprietors of the enterprise and am so considered by the Actors' Equity Association. I have an iron-clad contract which not only calls for me appearing in person in the play, but it also provides that I act in a managerial capacity in connection with it.

"I did not appear in the play on Thursday night because I desired to submit the matter to members of the association. It is because I have been advised that I am morally and legally bound to stand by my contractual obligation with Selwyn and Company and with Eugene Walter that I consented to resume playing.

"For many years it has been known by every one connected with the theatrical profession that my sympathies were entirely with the actors. I have helped to the best of my ability to fight their fight and I hope they win.

"I want to have it thoroughly understood that I am playing in 'The Challenge' because of the fact that I am legally bound to do so. My position at the present time is not that of the actor, but of the manager.

"Had I only myself to consider, not even my managerial interest in 'The Challenge' could persuade me to remain at the head of the cast as long as this trouble remains unsettled. But I cannot think of myself, my convictions, nor my personal inclinations. I must consider the Selwyns and Mr. Walter, to whom I am bound by contract."

Picketing in front of the Selwyn on Friday night proved as interesting to the theatregoers as the show within. Ed. Wynn, who insisted that he was not picketing but merely trying to "lighten the situation," was giving a bit of a free show on the curb, telling stories, and entertaining the crowd with a funny little walk.

Another picket was informing the theatregoers that the Selwyn was playing "ten-twenty-thirty stuff," and declared that "nobody but understudies are playing tonight."

Willard Mack, Edgar Selwyn and Eugene Walter were all on hand on Friday night ready to step into the show and take parts, but their services were not needed.

Saturday, the Selwyn press agent got in his licks when an aviator flew over Manhattan and bombarded Broadway with hundreds of circulars which read:

"Performances will positively be given this afternoon and tonight by Holbrook Blinn in 'The Challenge' at the Selwyn Theatre, West 42d street."

The aviator who pulled this stunt for the Selwyns was Richard Depew, who left Roosevelt Field, at Mineola, L. I., in time to reach Times Square about 1 o'clock.

"The Challenge" has been playing to fairly good houses and is a mecca for swarms of the curious every evening around opening time, the crowds loitering around the front and the lobby as if they were expecting something exciting to happen.

Forty-Fourth Street Theatre

When the curtain went up on the Shubert "Gaieties of 1919" on Thursday night, the audience was told that most of the principals had deserted, but that the chorus would attempt to carry the show forward with the portion of the principals that remained. With this announcement, a considerable part of the audience made its way for the box office and had its admission money refunded.

ing included Ed Wynn, George Haskell, William Kent, Stewart Baird, Harry Fender, Ted Lorraine, Kuy Kendall, Gus Minton, Jimmie Fox, Marjorie Gateson, Gladys Walton, Claude Archer, Jack Bohn.

On Friday, Clayton and White, and Julie Ballew joined the walkers-out.

The members of the original company who did not strike are The Glorias, Llora Hoffman, Marguerite Farrell, Ina Williams, Freda Leonard, Kathryn Hart, Gilda Gray and Olga Hepstone. Three chorus girls were persuaded by Marjorie Gateson to join the strikers on Thursday night.

On Friday night, Sophie Tucker, Adoree and Sladden, O'Hanlon and Zambouni and Phil Baker joined the Gaieties cast of principals. There were rumors afloat that Al Jolson had been asked to become a "strike-breaker" but had refused. This was denied at the Shubert office. Lon Haskell refused an invitation to join the cast. Walter Morrison was recruited for Saturday night.

J. J. Shubert, when the strike was called, hurried back from Stamford, Connecticut, declaring that there would be a smooth, first-class performance of the show again on Friday night, when the Forty-Fourth opened with its new principals. Except for a slight disorder in the gallery the performance ran smoothly enough, playing to a half-full house. Many patrons demanded their money back however when they found that Ed Wynn was not working. To avoid a repetition of this occurrence, signpainters were busy on Saturday morning eradicating the words: "With Ed Wynn" from wherever they appeared on the Shubert advertisements.

However, Saturday's audiences at the Forty-Fourth Street went far from packing the house, so on Sunday the Shuberts made the announcement that they had decided to combine the "Monte Cristo, Jr." and "Gaieties" casts and that, in the present emergency, what remained of the two Shubert attractions would be seen at the Winter Garden, beginning Monday night.

The Forty-Fourth Street Theatre is now dark.

Cohan and Harris

The producers of "The Royal Vagabond" were taken completely off their feet when their theatre was put on the Strike Circuit on Thursday night and anyone with less ingenuity than that of George M. Cohan would have probably failed to put the show back on the boards the very next night after the strike was called. Cohan succeeded, however, and the show is now running with chorus girls of last week now playing leading roles and with George M. himself in the leading comedy role.

The walk-out on the first night of the strike practically included the entire cast of principals. The strikers were Tessa Kosta, John Goldsworthy, Frederic Santley, Grace Fisher, Frances Demorest, Winifred Harris, Julian Winters Roger Gray, Louis Simon, Carl Hyson and Dorothy Dixon, his wife, who was, at the time of the calling of the strike on her vacation.

The strikers have been replaced, respectively, by Virginia O'Brien, Alex Lefkowitz, Ainslee Lambert, Eleanore Bennett, Effie Shelley, Rosamond Rankin, Eugene Elliott, George M. Cohan, Sam Forrest (general stage director), Lou Lockett, and Mary Eaton, who was previously playing a smaller role in the same piece. Those on strike also include Jack Connors, Charles Callahan, John Ross and Edward Ryan, specialty quartette.

Miss O'Brien, who climbed from the chorus to the leading role over night, seems to be a real "find" and is receiving warm applause in the role of Anitza.

There is a mortgage introduced into the action of the play and it has come in for considerable prominence since Cohan has essayed the role of Marcel, the barber, for now, whenever Cohan must refer to the script, he takes the audience into his confidence by saying, "I must refer to the mortgage," and then goes on to read his part. This clowning of the role seems to tickle the Broadwayites.

On the re-opening of "The Royal Vagabond" on Friday night, it appeared as if the Cohan and Harris had been chosen as managerial headquarters. Archie Selwyn, Edgar Selwyn, Sam Harris, William A. Brady, Frank Underwood and Arthur Hopkins all being in the audience.

Between the acts, Brady took advantage of the occasion to make a speech, declaring that "the Equity was being guided by an unprincipled agitator who properly belongs not at liberty." He declared that one of the officers of the Four A's had threatened, in a Chicago interview, to place bombs in theatres to keep patrons away.

This statement has been refuted by James W. Fitzpatrick who says that his statements have been misconstrued and that what he said was that "people bought tickets at their peril," meaning, thereby, that they were likely to buy tickets and later be disappointed at not seeing a performance. Brady further assailed the Four A's in his speech by saying: "I think it is deplorable, now that the world is on the crater of a volcano, that a foreign agitator should be allowed to play on the emotions of the actors—for they are extremely emotional—and thus deprive chorus girls of a method of earning their living."

A curtain speech was also made by Cohan, who stated that he thought the managers were right and that, if he thought differently, he would not be "with them."

"There is no justice on the side of the actor," he said, "and I would be with the actors if they were in the right. They are not fighting for the actors but fighting for themselves. They are getting $200 and $300 a week and up to $1,000, and they are asking for more."

During the performance on Friday night, Cohan interpolated the following line into a scene with Sam Forrest:

"I'll kick you in the face and have you look like the ham who used to play that part."

The dark house on Thursday night cost the management about $1,350.

A scuffle between Sam H. Harris and Harry Lambert, a striking actor who came to the stage door to see his wife, Winifred Harris, and was refused admittance, livened up things around the Cohan and Harris for a few minutes early Thursday evening.

All the stage hands, electricians, musicians and actors who had remained loyal to the Cohan interests were tendered a dinner by Cohan on Friday and, in a speech, he said to his guests: "All of you can work for Cohan and Harris as long as we are in the business."

Gaiety

The whole "Lightnin'" cast went out on Thursday night, and Winchell Smith and John L. Golden, the producers, found themselves with a full house, but without even the semblance of a cast. When it was announced that ticket money would be refunded at the boxoffice a congestion took place that was almost a riot.

Frank Bacon, who plays the lead in "Lightnin'," was the main instigator of the walkout, and, on account of his peculiar and unique position, he may well be called the Equity's martyr for the stand that he has taken. Bacon was drawing money from the show through three channels: as actor, as co-author and as co-owner. Neither is he a young man, he having already spent a considerable portion of his career in stock and not until the production of "Lightnin'" did he really "land" on Broadway with both feet. He might easily have taken the stand that Holbrook Blinn took in "The Challenge," and have remained with the show on the ground that he had a financial interest in it.

But Bacon declared that his sympathies were all wth the actor and walked out of the Gaiety asking his cast to follow him, which they did to the last man.

The cast included Jason Robards, Paul Stanton, Thomas McLarnie, Fred Conklin, E. J. Blunkall, Sam Cost, George Spelvin, Sidney Coburn, William F. Granger, George Thompson, Lawrence O'Keefe, James C. Lane, Beatrice Nichols, Marie Reels, Jane Oaker, Bessie Bacon, Beth Martin, Alice Quigley, Georgie Drew Mendum, Minnie Palmer, May Duryea, Frances Kennan, Ruth Harris and Florence Goddard.

The strikers at this theatre were in quite a gleeful mood and, on Saturday night, a big sight-seeing bus was engaged and was seen all around the White Light district with a banner flying from its side informing Broadway that "Lightnin' Has Struck." Those in the auto blew horns and cheered, and occasionally received return cheers from friends on the street.

If there are any persons on Broadway who do not know of the actors' strike, a notice that was posted in the lobby of the Gaiety Monday might leave them rather puzzled. It reads:

"The 'Lightnin'' company, having played here for 427 consecutive performances, feel that they require a short vacation. Performances will be resumed at an early date."

The names of Winchell Smith and John L. Golden are signed to the notice. Crowds stopped to read it on Monday night, and one man with some printed A. E. A. propaganda in his hat was heard to remark:

"Even we strikers have got to laugh at that sign; it wins the brown derby."

If Frank Bacon was on his vacation, as the notice seemed to intimate, he was spending his vacation on Monday evening around the Gaiety box office, busily chatting with the box office men and other strikers who had chosen the front of the Gaiety as a vacation center.

The house is in darkness and no intimation has been given as to when it is expected to open again.

Globe

Although indications seemed to point to "She's a Good Fellow" going on the strike circuit with the opening of the Four As' hostilities, it was not until Saturday matinee that the Dillingham house was dark. At that time, the entire cast, headed by Joseph Santley, walked out, declaring themselves strikers, with the one exception of Florence Earl, who thought the managers should have been given two weeks' notice before the strike.

Those who are Equity members are: Joseph Santley, James C. Marlowe, Maurice D'Arcy, Robert J. Higgins, Scott Welsh, Jay Wilson, Ivy Sawyer, Ann Orr, Florence Bruce, Maud Nolan, Rozetta Duncan, Vivian Duncan, Ina Brooks, Nellie Fillmore, Pauline Hall, Arline Chase.

It was after Dillingham issued the following statement on Saturday morning that the actors at the Globe joined the striking ranks:

"Although I have just arrived in town after a month's absence, the Actor's Equity Association, by its threat to close my theatre and force actors to break their contracts with me against my will, compels me to take a stand and join with my fellow managers in protesting against any such arbitrary and illegal methods."

Until this statement was issued, it was doubtful in the actors' mind as to what stand Dillingham was going to take. When the Producing Manager's Association was formed Dillingham did not immediately become a member and he issued only Dillingham contracts. It was not until last week that he joined the Protective Managers' Association.

There is no intention to reopen "She's a Good Fellow" while the strike has theatrical Broadway in chaos.

New Amsterdam

To strike or not to strike seemed to be the question at the New Amsterdam at almost every "Follies" performance, and the stage entrance drew as large a crowd as the front of the house. In fact, on the first evening of the strike, it took five policemen to keep the crowd moving on Forty-first street and to prevent loiterers around the stage door.

The rear of the New Amsterdam was rife with pickets talking to members of the "Follies" cast and trying to persuade them to walk out. Most active among this corps of pickets were John Charles Thomas and Cyril Chadwick. They finally persuaded Eddie Cantor, Eddie Dowling and Phil Dwyer into deserting the show on Thursday night, but Cantor only deserted for one act, returning in time to go into act two. Dowling and Dwyer were again with the show for Friday night's performance.

Johnny and Ray Dooley also walked out on Thursday night, but were met at the door by Flo Ziegfeld, who persuaded them that he was not a member of the manager's association, whereupon they returned back stage to make up.

On Friday night, according to reports, Cantor, five other principals and twenty-two chorus girls, were ready to strike, and as late as 8 o'clock those in the show did not know whether or not the curtain was going to rise. But the Equity gave Ziegfeld until Monday noon to declare himself, and a "pull-out" of the "Follies" was temporarily deferred.

Ziegfeld did not make any statement on Monday, but the show went on as usual. Cantor, when questioned, did not make any explanations, but just declared:

"There'll be a show; we're going on."

Knickerbocker

The tunes of John Cort's "Listen Lester" were stopped on Thursday night, simultaneous with the Equity's order to strike, which affected the Knickerbocker to the extent of putting the house in darkness. The principals who walked out were Virginia Burt, Angelo Romeo, Eddie Garvie, Fred Heider, Clifton Webb, Ada Lewis, Hansford Wilson and Gertrude Vanderbilt.

It was 8 o'clock before the Knickerbocker heard officially of the strike order, whereupon Manager Harry G. Sommers made the announcement to the audience that there would be no show, and told them that the box office would refund them their money. Some took advantage of the refund, while others established credit at the box office for better days.

The Chamberlain Brown office was called to the rescue to muster together a new cast, with a view of opening on Monday evening, and rehearsals were begun at once.

"Listen Lester" reopened as promised with the following cast of principals: Josephine Forsyth, Irma Marwick, Ralph Josephs, Florence McKenna, George Edward, Esther Ingham, Gus Shy, Harry Pauli, Ada Mae Weeks, Emma O'Neil, Frank Lambert, Marguerite Francesco and the Four Entertainers.

The attendance at the reopening was slim, but this was probably because few really expected "Listen Lester" to reopen when it did. Sommers made a short curtain speech in which he announced that the new cast was not composed of understudies or second rate performers but of "real actors," and that the management had no apologies to offer, because there would be need of none. Sommers claimed that the chorus was practically the same as in the first production.

There were no disturbances and the performance went along smoothly, although the actors seemed a trifle nervous.

Outside of the theatre a squad of automobiles deposited a crowd of Equity pickets, who cried out against the show until about 9 o'clock, when the autos returned and took the pickets back to strike headquarters. The management did not seem to relish the presence of the pickets and told the police so, but the latter said that the strikers had a legal right to picket as long as they did not indulge in disorderly conduct.

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PHIL COLLINS

JEW AND DUTCH — OPEN FOR BURLESQUE NEXT SEASON

HALL RENTALS SOAR

Continued from page 3

where Coutts and Tennis and several other producers likewise have shows in rehearsal.

Arthur Hammerstein, with two musical shows, is the most important tenant in Bryant Hall at present. His "Some Time" and "Somebody's Sweetheart" shows are spread over four rooms in the building; "Revelations of a Wife," George M. Gatts' show, and four different vaudeville acts comprise the tenantry that is taxing this hall to capacity.

Edward J. Fitzpatrick, manager of Amsterdam Hall on West Forty-fourth street said that his hall was one of the few throughout the city that has failed to raise the rent. The shows rehearsing at this hall are "Watch Your Step," Plohn and Levy's road show; two companies of Cohan and Harris's, "Going Up"; C. B. Maddock's "Nothing But Love"; "Sliding," Billy Watson's show, and six new vaudeville acts belonging to Marty Brooks.

At Vienna Hall, on East Fifty-eighth street, the recently organized producing firm of Dupree and Camp are rehearsing their first production called "Half a Widow," and Comstock and Gest have managed to find rehearsal quarters there for their "Oh, Lady, Lady," and "Oh, My Dear" shows. At this particular hall, the management stated that, with the expiration of the tenancy of the present theatrical companies there would be no others allowed to rent the rooms for rehearsal purposes, the principal objection being to "those chorus girls."

May Irwin, on the other hand, was apparently unwilling to take chances in finding a rehearsal hall here, for she took the entire company, chorus as well as principals, of her "Water's Fine" show along with her to her Summer home in Clayton, N. Y., where the players are her guests at present, and are rehearsing.

VAUDEVILLE BILLS

(Continued from page 19)

OGDEN, UTAH.

Schepps Comedy Circus—Arthur Lloyd—Samaroff Trio—Josephine Davis—Cook & Lorenz—Teeter Septette.

DENVER, COLO.

Helen Jackley—Fay & Jack Smith—Kajiyama—Hager & Goodwin—Rhoda & Crampton—Anderson's Revue.

LOEW'S CIRCUIT

NEW YORK CITY.

American (First Half)—Lelands—Beattie & Bloom—Weber, Beck & Frazer—Almont & Dumont—McMahon Sisters—LaHoen & Du Freese—Argonne Five—Jolly Johnnie Jones. (Last Half)—Cooper & Lacey—Minetti & Sidelli—Clarence Wilbur—"Fashions De Vogue"—Jessie Reed—Edw. Farrell & Co.—Anthony & Rogers.

Boulevard (First Half)—Cooper & Lecy—Ford & Goodrich—Harry Brooks & Co.—Mumford & Stanley—Mori Bros. (Last Half)—Binns & Bert—Foley & La Ture—Martin & Courtney—Armstrong & James—Four Rubes.

National (First Half)—Chong—Van Bergen & Josephine—Gillen, Carleton & Co.—Ted Healy—Janet Martini & Co. (Last Half)—Jack Reddy—Arthur Sullivan & Co.—Mumford & Stanley—Musical Hodges.

Orpheum (First Half)—Dancing McDonalds—Rose Garden—Newport & Stirk—Corse Payton & Co.—Downing & Bunin—Bernivici Bros. (Last Half)—Jolly Johnny Jones—Turelli—Van Bergen & Josephine—La Hone & Duprece—Wyer & Fields—Scanlan, Deno & Scanlan.

Aye. B (First Half)—Four Cliffords—Bison City Four—Alvarez Duo. (Last Half)—Connolly & Francis—"After the Honeymoon"—Stanley & Mazie Hughes.

Delancey St. (First Half)—Helen Moretti—Scanlan, Deno & Scanlan—Fabor & McGowan—Armstrong & James—Minelli & Sidelli. (Last Half)—Gladys Kelton—Al Ricardo—Harold Selman & Co.—Newport & Stirk—Aerial Belmonts.

Greeley Sq. (First Half)—Aerial Belmonts—McDermott & Wallace—Al Ricardo—Arthur Sullivan & Co.—Anthony & Rogers—Four Rubes. (Last Half—Wilbur & Girlie—Millard & Doyle—Helen Moretti—Mr. & Mrs. Hill & Co.—King & Harvey—Dancing McDonalds.

Lincoln Sq. (First Half)—Gladys Kelton—Millard & Doyle—Wyer & Fields—Harold Selman & Co.—Langdon & Smith. (Last Half)—Three Maxims—"Rose Garden"—Gillen Carleton & Co.—Frazer, Bunce & Hardy—Bernivici Bros.

Victoria (First Half)—Three Maxims—Turelli—Martin & Courtney—King & Harvey—"Fashions De Vogue." (Last Half)—Karsey's Myriaphone—McDermott & Wallace—Harry Brooks & Co.—Weber, Beck & Frazer—Beattie & Bloom.

BROOKLYN, N. Y.

Metropolitan (First Half)—Wilbur & Lyke—Jack Reddy—Ed. Farrell & Co.—Grace Cameron—Jean, Leighton's Revue. (Last Half)—Lelands—Ted Healy—Almont & Dumont—Downing & Bunin—Argonne Five.

DeKalb (First Half)—Juggling Nelson—Hyman Adler & Co.—Frazer, Bunce & Hardy—Karsey's Myriaphone. (Last Half)—Bolger Bros.—McMahon Sisters—Corse Payton & Co.—Grace Cameron—"Janet of France."

Palace (First Half)—Nelson & Cronin. Last Half)—Four Cliffords—Bison City Four—Alvarez Duo.

Warwick (First Half)—Morton Bros.—Mack & Velmar—"After the Honeymoon"—Henry Frey—Rainbow Girls. (Last Half)—Nelson & Cronin.

BALTIMORE, MD.

Honey Hurst—Anderson & Rean—Van & Vernon.

BOSTON, MASS.

(First Half)—Ferdinand—Plunkett & Sates—Clark & Francis—Adrian. (Last Half)—Louise & Carman—Francis & De Mar—McCarthy & Sternad—Sen. Francis Murphy—Bell & Gray.

FALL RIVER, MASS.

(First Half)—Louise & Carman—Francis & De Mar—McCarthy & Sternad—Sen. Francis Murphy—Bell & Gray. (Last Half)—Ferdinand—Plunkett & Sates—Clark & Francis—Adrian.

HAMILTON, CANADA.

Lowe & Baker Sisters—Lillian Calvert—Octavia Handworth & Co.—Exposition Jubilee Four—Five Avollons.

MONTREAL, CANADA.

Cowboy Williams & Daisy—Mason & Cole—Billy Swede Hall—Jerome & Allbright—"Love & Kisses."

NEW ROCHELLE, N. Y.

(First Half)—Olives—Stanley & Mazie Hughes. (Last Half)—Martin Bros.—Henry Frey—Chyo & Chyo.

PROVIDENCE, R. I.

(First Half)—Brown's Dogs—Knox & Inman—Armstrong & Smith—Conroy & O'Donnell—Brown, Gardner & Barnett. (Last Half)—Louise & Mitchell—Newell & Most—June Mills & Co.—Patrick & Otto—Five Musical Misses.

SPRINGFIELD, MASS.

(First Half)—Louise & Mitchell—Newell & Most—June Mills & Co.—Patrick & Otto—Five Musical Misses. (Last Half)—Brown's Dogs—Knox & Inman—Armstrong & Smith—Conroy & O'Donnell—Brown, Gardner & Barnett.

TORONTO, CANADA.

Hanlon & Arthur—Murphy & Klein—Francis & Hackett—Little Lord Roberts—Gorman Bros.—Gypsy Revue.

PALISADES PARK, N. J.

Holden—Five Martins—Mazelle & Wolf—Lunette Sisters.

SEVEN DIE IN PARK FIRE

MONTREAL, Canada, Aug. 11.—A fatal accident occurred here last night, where a fire, caused by a lighted cigarette, destroyed the Scenic Railway and many concessions at Dominion Park, in this city.

DOWNING OPENS IN BRIDGEPORT

BRIDGEPORT, Conn., Aug. 11.—Robert Downing and his repertoire company in a revival of "Ten Nights in a Bar Room" opens here tonight for a week's run. He will also open the Park's season tonight.

SPOFFORD SIGNS HAZEL BAKER

E. B. Spofford, manager of the Ralph Clonniger Players, at Salt Lake City, Utah, has engaged Hazel Baker as leading woman for the company. Milton Goodhand has been signed to play juveniles.

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LEWISTON, Me., Aug. 11.—Billy Hall, who closed his own stock company in May, is now with Al Luttringer's stock company. He has been featured by Luttringer in three bills with the company, which is enjoying a successful run here.

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ACTS

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SHOW ROUTES

(Continued from page 25)

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Hunt's Musical Stock—Boston, Mass., indef.
Howard-Lorn Stock—National, Englewood, Ill., indef.
Hawkins-Webb Co. — Regent, Muskegon, Mich., indef.
Hawkins-Webb Co. (2)—Powers, Grand Rapids, Mich., indef.
Keith Stock—Columbus, O., indef.
Keith Players—Union Hill, N. J.
Knickerbocker Players—Syracuse, N. Y., indef.
Liscomb Players—Majestic, San Francisco, Cal., indef.
Liberty Players—Strand, San Diego, Cal., indef.
Liberty Players—Norumbega Park, Mass., indef.
Lyceum Theatre Stock—Duluth, Minn., indef.
Lyric Stock—Lincoln, Neb., indef.
Lyric Theatre Players—Hamilton, Can.
MacLean, Pauline, Stock — Caleron Park, N. Y.
Majestic Theatre Stock—Los Angeles, Cal., indef.
Manhattan Players—Rochester, N. Y., indef.
Marshall Stock—Washington, D. C., indef.
Morosco Stock—Los Angeles, Cal., indef.
Minturn Stock—Milwaukee, Wis., indef.
Orpheum Players—Montreal, Can., indef.
Otis Olive Players—La Fayette, Ind., indef.
Permanent Players—Orpheum, Moose Jaw, Sask, Can., indef.
Piney Theatre Stock Co.—Boise, Idaho, indef.
Park Theatre Stock—Utica, N. Y., indef.
Poli Players—Springfield, Mass., indef.
Poli Players—Waterbury, Mass., indef.
Poli Players—Wilkesbarre, Pa., indef.
Poli Players—Worcester, Mass., indef.
Robins Players—Toronto, Can., indef.
Royal Stock Co.—Vancouver, B. C., indef.
Shipman Co., Bert.—Hot Springs, Ark., indef.
Savoy Players—Hamilton, Can., indef.
Spooner, Cecil—Miner's Bronx, N. Y. City, indef.
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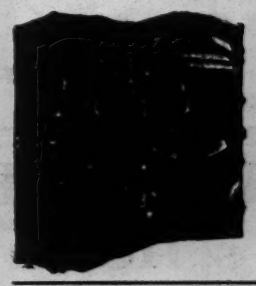

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15,000	4x12	Tonighters	12.65	15.95
20,000	4x12	Tonighters	14.85	19.25
30,000	4x12	Tonighters	22.00	27.00

(8x9 size same price as 4x12 in quantities as above stated.)

			One Side.	Two Sides.
5,000	3x8	Tonighters	$ 6.05	$ 7.70
10,000	3x8	Tonighters	9.35	11.55
15,000	3x8	Tonighters	11.00	14.30
20,000	3x8	Tonighters	13.75	17.05
30,000	3x8	Tonighters	19.25	24.00

(On orders of 30,000 and over of Tonight bills, either one, two, three or six different styles, evenly divided, may be had at no additional cost. One-side Tonighters having on them the cast and synopsis of plays will be charged for at the two-side rate.)

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GENTLEMEN

Atkinson, John	Dale, Wm. O.	Griffin, Peter J.	Kolb, J. W.	Mokelke, Edw.	Sheffer, Chas.
Arlington, Edw.	Dickson, Thos.	Goodell, Amos	King, Jos. B.	Miller, Louis	Storch, Moe
Bazarsky, A.	De Motte, Tony	Goldin, Horace	Kilbride, Percy	Mallette, J. R.	Shakespeare,
Bowman, Raymond S.	Eviston, J. E.	Hatch, Albert L.	Kerrigan, Jas.	Miner, Nelson	Eugene K.
Broderick, P. J.	Farnum, Ted	Helston, Waly	Leigh, Lester	Neville, Jack	Stone, Harry
Carr, Harry	Fell, Carroll	Horne, Harry	Kelso, J. K.	Oliver, Gene	Tanner, Harry
Coley's Greater Shows	Frank, Eddie	Henshaw, John E.	Lewis, Arthur W.	Payton, F.	Vance, Wm.
Cullen, Jas. H.	Fitch, H. H.	Hamilton, Jas. A.	Link, H. F.	Ruta, Orlando	Ward, Pop
[illegible]	Gruet, Kramer, Gruet	Howland, O. V.	Mack, Ernest	Bochon, Fred L.	Waters, Tom
	Gates, Chas. F.	Jackson, Thos. P.	McBride, Harry	Ridenour, F. W.	Young, James

LADIES

Atwood, Clara	Elliott, Eunice	Johnstone, Florence L.	Morris, Rae	Rockwell, J. C., Mrs.	Sargood, Eva
Brink, Jessie	Fay, Maude	Lorraine, Peggy	Morris, Lilly	Raymond, Lizzie B.	Smith, Peggy
Bennett, Billie	Howard, J. Vera	Luker, Eleanore	Mason, Eliza	Shone, Madelyn	Thompson, Catheryn
Beechey, Eva	Huff, Virginia	Lapearl, Ida	Miller, Annamae	Sanbourne, Pearl	Thorne, Buddie
Barrow, Minnie	Hayward, Ina	La Rochelle, Annette	Penny, Mae	Simpson, Miss	Terry, Jeanette
Barron, Minnie	Heller, Mildred	Leonzo, Mary E.	Patterson, Camille	Starr, Babe	Weston, Ethel
Billings, Mrs.	Holmes, Lillian	La Rue, Dorothy	Quinlan, Josie		Zeffler, Jeannette
Delmore, Addie	Howard, Emily R.		Roberts, Miss L.		
De Free, Dot	Joyce, Louise				

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MOTION PICTURES

COURT ENJOINS SHOWING OF "PEG" FILM

MUST AWAIT FINAL COURT

Judge Knox, in the United States District Court, on Saturday enjoined the Famous Players-Lasky Corporation from releasing "Peg o' My Heart," pending the final determination of the ownership of the film rights by the Supreme Court. He acted upon the assumption that the company will not sustain appreciable damages if the release of the film is postponed.

The author of the play, J. Hartley Manners, contends that under his contract with Oliver Morosco, he reserved the motion picture rights to the play, and has appealed from the decision of the United States Circuit Court of Appeals, which affirmed the decision of Judge Julius M. Mayer that the producing rights, in perpetuity, including the film rights, belong to the producer.

Nathan Burkan, counsel for Famous Players, contended that it was a particularly appropriate time to release "Peg o' My Heart" in view of the agitation over the Irish situation.

"I think I am safe in saying that the picture itself will not deteriorate in the meanwhile, and that the demand for it at a later date will be quite as urgent as it would be if the picture were to be released in September," declared Judge Knox. "I am not particularly impressed by the contention that inasmuch as 'Peg o' My Heart' touches somewhat upon Irish affairs, and that there is now more or less discussion of questions affecting the relationship of Ireland and Great Britain, the defendant will be seriously damaged if the picture is not released now. If this picture will not succeed upon its merits aside from any possible appeal it may have to partisans upon the political questions of Ireland, it has, I think, small chance of success.

"Not only does Manners claim that he owns the motion picture rights under his contract with Morosco, but he contends that the film company has committed a breach of that contract in making alterations and additions to the original play in adapting it to the screen, contrary to a provision in the contract which stipulates that no changes shall be made without his consent.

"Should the present film of the defendant, based upon the plaintiff's drama, be now released and Manners should prevail in the Supreme Court his right to produce and present such a film of subject matter as he conceives should be presented, would be largely impaired if not entirely foreclosed," he concluded.

In dismissing the suggestion of the counsel for the film company that the release of the photoplay could not jeopardize the rights of the author, as he could still sue for damages, Judge Knox said that the action of the Supreme Court in granting a writ of certiorari should operate on the entire controversy and not limit the plaintiff to the benefit of an accounting.

He also directed Manners to file a bond of $25,000 to indemnify the film company against loss incurred by reason of delay in releasing the photoplay, and said that if there is an unreasonable delay in getting a determination of the ownership of the film rights, the bond may be increased or the stay vacated.

WORLD GETS WEBER PICTURES

World Pictures has signed to release all of the Lawrence Weber Productions to be made in the future.

NEW COMPANY GETS CHARTER

TRENTON, Aug. 7.—The Sen-Jacq Film Print Company is the name of a new organization chartered in the office of the Secretary of State, here, to operate from 15 Exchange Place, Jersey City. Their agent is the United States Corporation Company and through them they will erect, operate, conduct, buy and lease film laboratories and studios for the manufacture, developing and taking of motion pictures. The charter also permits them to operate theatres and other places of amusement.

The concern is capitalized at $100,000, divided into 1,000 shares at $100 each, par. The incorporators are Samuel B. Howard, George V. Reilly and Robert K. Thistle. The address of the company is 64 Cedar Street, New York.

BROADWAY BILLS ARE GOOD

This week's programs at the Broadway picture palaces include "Choosing a Wife," at the Strand; "The Peace of Roaring River," with Pauline Frederick, at the Rialto, and "Wagon Tracks," with Wm. S. Hart, at the Rivoli.

UNIVERSAL INCREASES STAFF

Universal has increased its exploitation staff by adding an assistant to each exploitation manager of each exchange. They have provided each exchange with an auto for the purpose of touring the territory nearby. G. Mitford has been attached to the Toronto exchange of Universal as exploitation manager and R. H. Parson in the same capacity.

A. H. FISCHER MOVES OFFICES

A. H. Fischer Features, Inc., have moved their offices from 18 E. Forty-first street to the Thanhouser studios in New Rochelle, which they own. All business will be transacted from there.

GETS McDONALD FILMS

The First National has secured twelve Katherine McDonald films, two completed and ten to be made within two years. Miss MacDonald is the head of her own company in California.

JACK VON TILZER

The New York branch office of United Artists Corporation—the "Big Four"—is in full swing with Jack Von Tilzer presiding as Sales Manager.

Mr. Von Tilzer, who is a member of the well known musical family, came into the motion picture business two years ago.

Music publishing is so closely allied to the theatrical field that Mr. Von Tilzer was equipped with the experience and the acquaintances that have stood him in such good stead as exchange man.

FOX HAS MANY FILMS READY FOR RELEASE

BOOKINGS REPORTED HEAVY

For the season of 1919-1920 William Fox has announced the first of a large number of productions which are ready for release at all Fox exchanges in the country.

According to the reports received from the various branches, the advance bookings on all films now ready for the exhibitor are very heavy. The exhibitor who visits any of the exchanges can see a full line of paper for each production, the names of which follow below, ranging from twenty-four sheet posters down to one-sheets. Each one of the films listed below are now ready and will be released during September and October.

The list includes: "Checkers," a big special; "Wolves of the Night," starring William Farnum and written by E. Lloyd Sheldon; "La Belle Russe" with Theda Bara; "The Splendid Sin," featuring Madlaine Traverse; "The Winning Stroke," with George Walsh starred; the Bud Fisher Mutt and Jeff Cartoons and the Fox Sunshine Comedies.

All of these can be inspected by the exhibitor before release, in accordance with the Fox policy.

SUES DENVER COMPANY

DENVER, Col., Aug. 9.—The National Film Corporation, of Denver, is being sued by E. J. Johnson for $22,000 damages. He alleges that he leased the ground with the company's plant to them for $13,554.61. The film concern was to have the ground and an option on it till 1920 and was to assume a mortgage held by Jacob C. Jones.

Johnson alleges that the firm has failed to live up to its agreement as to lease and mortgage terms. He asks a receivership.

MUST STOP RETITLING FILMS

WASHINGTON, Aug. 9.—The Federal Trade Commission, in its case against the W. H. Productions Company, has decided as an unfair method of competition, the retitling of old motion pictures featuring William S. Hart, without "clearly and unmistakably" informing the public that they are old films with new names. The company have retitled twenty of the old Hart pictures. The commission ordered the concern to discontinue the practice.

BUY SITE FOR STUDIO

The Motion Picture Producing Company of America has announced the purchase of a site at Clarkson avenue and East Thirty-seventh street, Brooklyn, on which a modern studio will be erected for the production of the company's films. At the same time, the company announced that it has leased, temporarily, the Beaver Studio, at Dongon Hills, Staten Island, where the "King Cole Comedies," featuring Sammy Burns, will be made.

KANSANS FIGHT TAX

KANSAS CITY, Aug. 8.—The Kansas State Exhibitors' Organization, representing the exhibitors of fifty towns, held a meeting recently and declared themselves against the continuance of the Federal Admission tax and will do all in its power to bring about the repeal of the law.

CHICAGO HOUSE PUTS IN FILMS

CHICAGO, Ill., Aug. 8.—The Playhouse, in this city, has been taken over by A. G. Spencer for a period of five years. The house is to be renovated, an organ installed, and the theatre opened with a purely picture program.

BROOKLYN STRAND OPENS SOON

When the Strand Theatre, Brooklyn, situated on the corner of Fulton street and Rockwell place, opposite the Orpheum and next door to the Majestic, opens there will be a surprise in store for many who think they have seen all there is to see in the way of picture palaces. The new theatre will make its predecessor in Manhattan look small and uninteresting in comparison.

The new house is large in proportion and has a magnificent lobby. It will have a seating capacity of 3,200 and will present a program similar to that of the Strand in Manhattan. It is the purpose of the management to present the identical pictures and musical program.

John Loveridge, managing director of the new house, will have as one of his assistants Louis Gilbert, who will act as assistant manager and treasurer and have under his supervision the three box-office girls that the theatre will require. Walter Melvin will be superintendent; Carl Reiser will conduct the orchestra, the size of which has not yet been determined. "Doc" Victor Wilson will handle the publicity and Mr. Loveridge will do most of the booking. He has planned to give high-class musical acts and operettas later on in conjunction with the picture programs.

The theatre will be opened on the night of the 29th, at which time there will be an invited audience, and at which it is planned to have the Paulist choir sing a hymn of dedication, provided sanction can be gained. The theatre will be open to the public on Saturday, the 30th of August.

The opening feature will be Geraldine Farrar in "The World and Its Women."

TO SHOW FILMS ON TRUCK

Dr. Francis Holly, Director of the Bureau of Commercial Economies, Washington, D. C., announced last week that his bureau will supervise throughout the State of New York the exhibition of industrial motion pictures produced to arouse interest in good roads, and to visualize common faults of automobile and truck drivers.

The films will be shown on a moving motion picture theatre, built on a fully equipped motor truck called the "Victory," which is one of the seven trucks now being used in the free exploitation of motion pictures throughout the country. The New York tour started Aug. 10.

The picture for the advocation of good roads is entitled "The Open Road to a Greater America." The film showing the dangers of careless drivers is "Careless America," which has already been shown in a number of New York theatres.

WALDORF DICKERS OVER FILM

"Where Bonds Are Loosed," the Waldorf Photoplay that was originally intended for disposal on a State rights basis, may be handled, instead, through a distributor. Wires are now being pulled with that end in view, but if a satisfactory arrangement cannot be agreed upon between a distributing agency and the Waldorf interests the pictures will be sold as a State rights feature, as originally contemplated.

TO STATE RIGHT HALL ROOMS

Jack and Harry Cohn refused the offer to let the "Hall Room Boys" go as a program picture and are arranging to release their comedies as a State right proposition. Joe Brandt, now with the National Film Corporation, has taken charge of the sale of the films.

TO DISTRIBUTE DWAN FILMS

Through a contract between the Mayflower Photoplay Corporation and Realart Pictures Corporation the latter gets the right to distribute the Allan Dwan production. The first of these is "Soldiers of Fortune." Eight others are to follow.

POLICY 1919-1920

VAUDEVILLE MANAGERS ATTENTION

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Five years – a long time in the film industry– but it takes time to do things well. Its success is due to genuine showmanship–the giving to the public what the public wanted to pay to see.

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The past of the Fox Film Corporation is the firm foundation of a tremendously successful business – the present is the provision for theatres great and small of attractions that satisfy and make money– the future is a constantly rising tide of big business in which the exhibitor is the biggest profit maker.

Fox isn't a highbrow and Fox isn't a lowbrow–he's a showman who has made money for the exhibitor and money for himself.

FOR your new season don't chase rainbows of promises– stick to the showmanship certainties. Your one big problem is the question of real entertainment because entertainment is the thing your public wants and will pay for.

Fox pictures for the new season provide fully for great theatres and small theatres. There will be enough in volume, in class and above all in genuine human appeal. The line is a complete line, it leaves no theatre unprovided for, it supplies all the needs of the world at large

Read the announcement plans, policies and programs of all the others. Then give strict attention to what follows on these pages — then make *your own* decision as a showman

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EVANGELINE
Henry Blossom's CHECKERS
from the most successful plays ever penned
The 1920 CINEMELODRAMA
SHOULD A HUSBAND FORGIVE
and two to be announced.

8 WILLIAM FARNUM PRODUCTIONS

8 PEARL WHITE PRODUCTIONS

8 TOM MIX PRODUCTIONS

3 THEDA BARA SPECIAL PROUCTIONS

26 VICTORY PICTURES
with WILLIAM RUSSELL, GLADYS BROCKWELL *and* GEORGE WALSH

26 EXCEL PICTURES
with PEGGY HYLAND, MADLAINE TRAVERSE, ALBERT RAY & ELINOR FAIR.

26 FOX SUNSHINE COMEDIES

52 MUTT & JEFF CARTOONS

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